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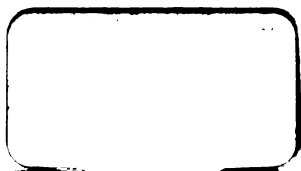
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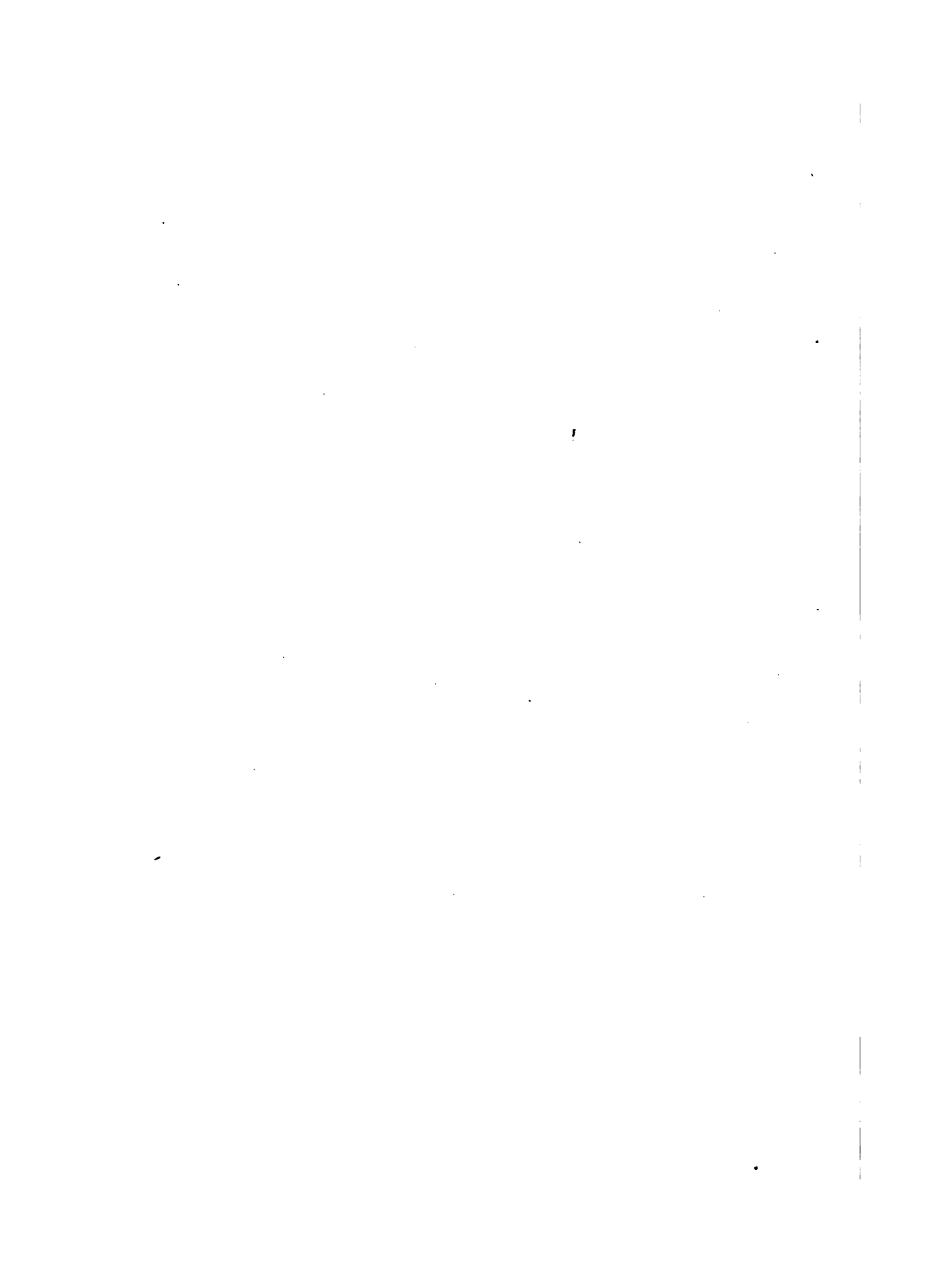


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Elisa May Willard, '94.

February, 1893.





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EDITED  
ON THE BASIS OF WOLFF'S EDITION  
BY  
MARTIN L. D'OOGHE  
PROFESSOR OF GREEK IN THE UNIVERSITY OF MICHIGAN.

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## PREFACE.

THIS edition of the *Antigone* is based upon Gustav Wolff's second edition, Leipzig, 1873.

In most cases where the text varies from his, the readings of the Laurentian Ms. (L) have been adopted in preference to those of inferior Mss. or to conjectures of Wolff and other editors. The reasons for these changes are given in the Appendix, which it is hoped furnishes sufficient material for an intelligent appreciation of the most important problems in the textual criticism of the play. For the purpose of facilitating comparison, the rejected readings of Wolff are placed at the foot of the text. Through lack of such an aid as the Facsimile of the Laurentian Codex, now in course of preparation, it has been necessary to take the variants of the Mss. at second or third hand, chiefly from the edition of Campbell.

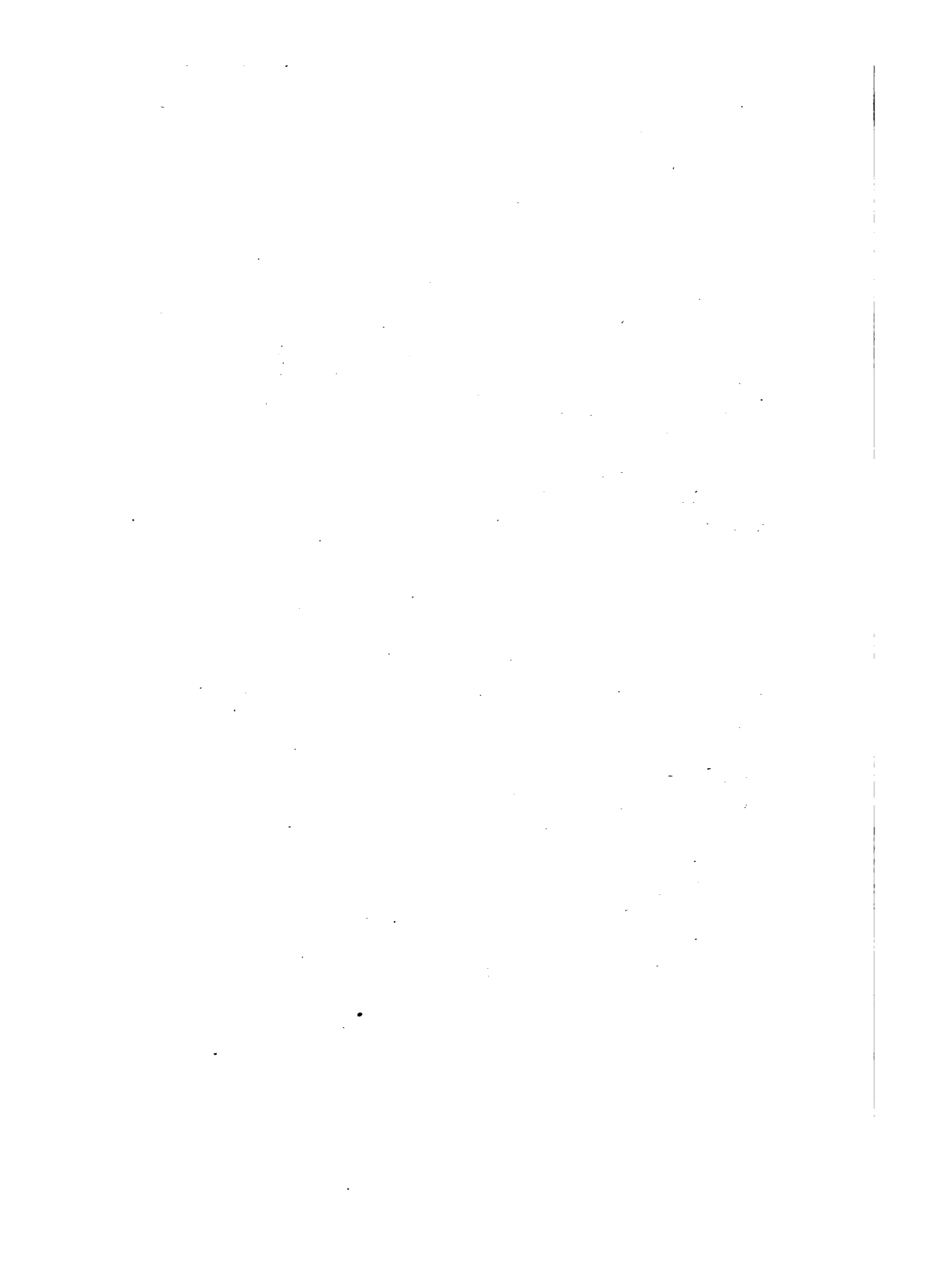
The Commentary has been adapted to the needs of that large number of students who begin their study of Greek tragedy with this play.

The lyric parts have been arranged on the basis of the rhythmic scheme which has been borrowed from Schmidt's *Rhythmic and Metric*, translated by Professor John Williams White.

Material has been taken freely from the editions of Bellermann, Campbell, Nauck, Wecklein, and Dindorf.

The editor takes pleasure in expressing his grateful obligations to his colleague, Professor Elisha Jones, for the use of critical apparatus; and to his pupil, Mr. Walter Miller, A.M., for generous service in verifying references.

M. L. D'OOGÉ.

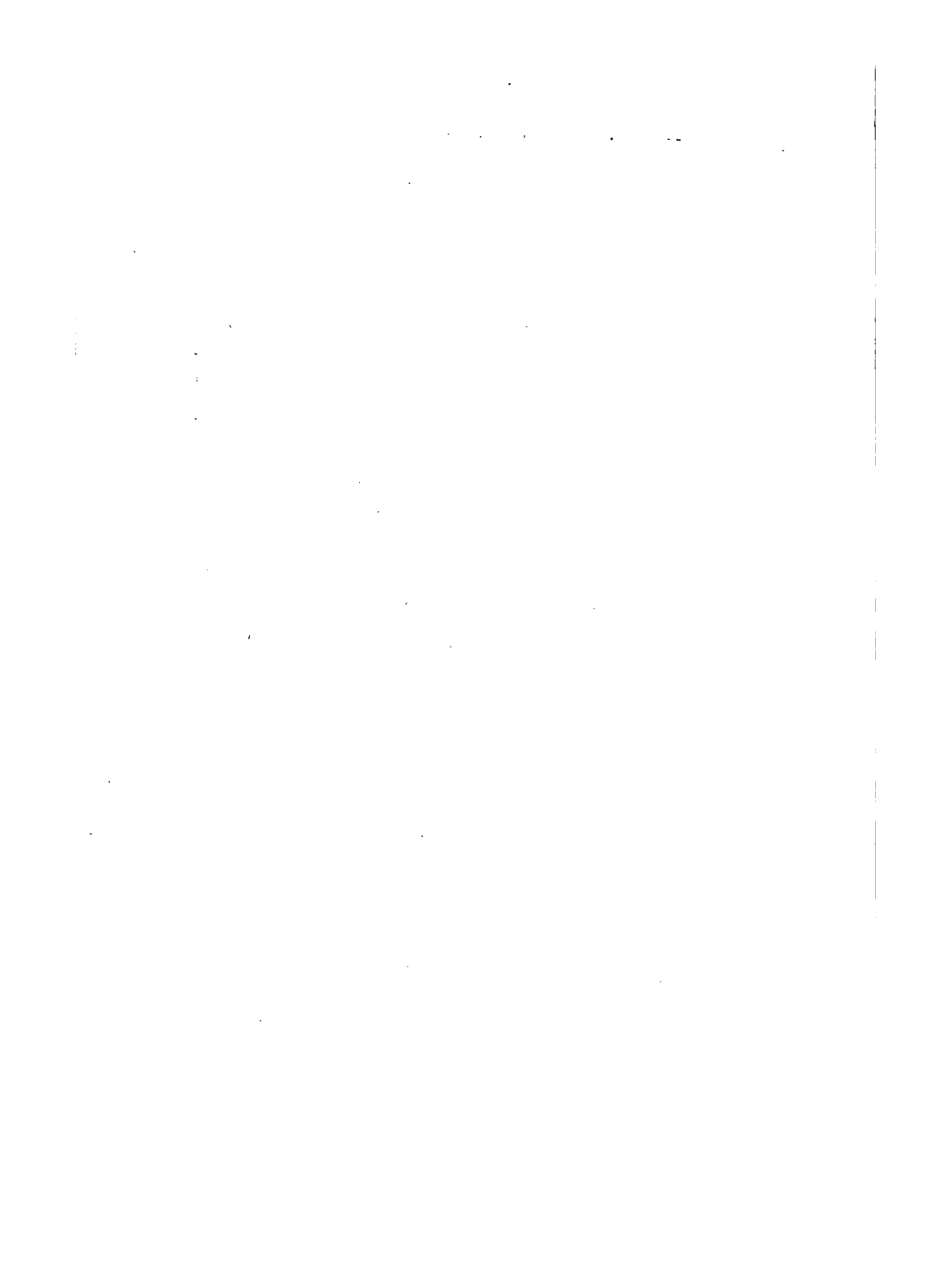


TO THE SECOND EDITION.

IN preparing this edition the editor has had the benefit of corrections and suggestions made by several of his reviewers, and in at least one case before the review has appeared in print. Grateful acknowledgments are especially due to Professors Goodwin, J. H. Wright, and F. B. Tarbell.

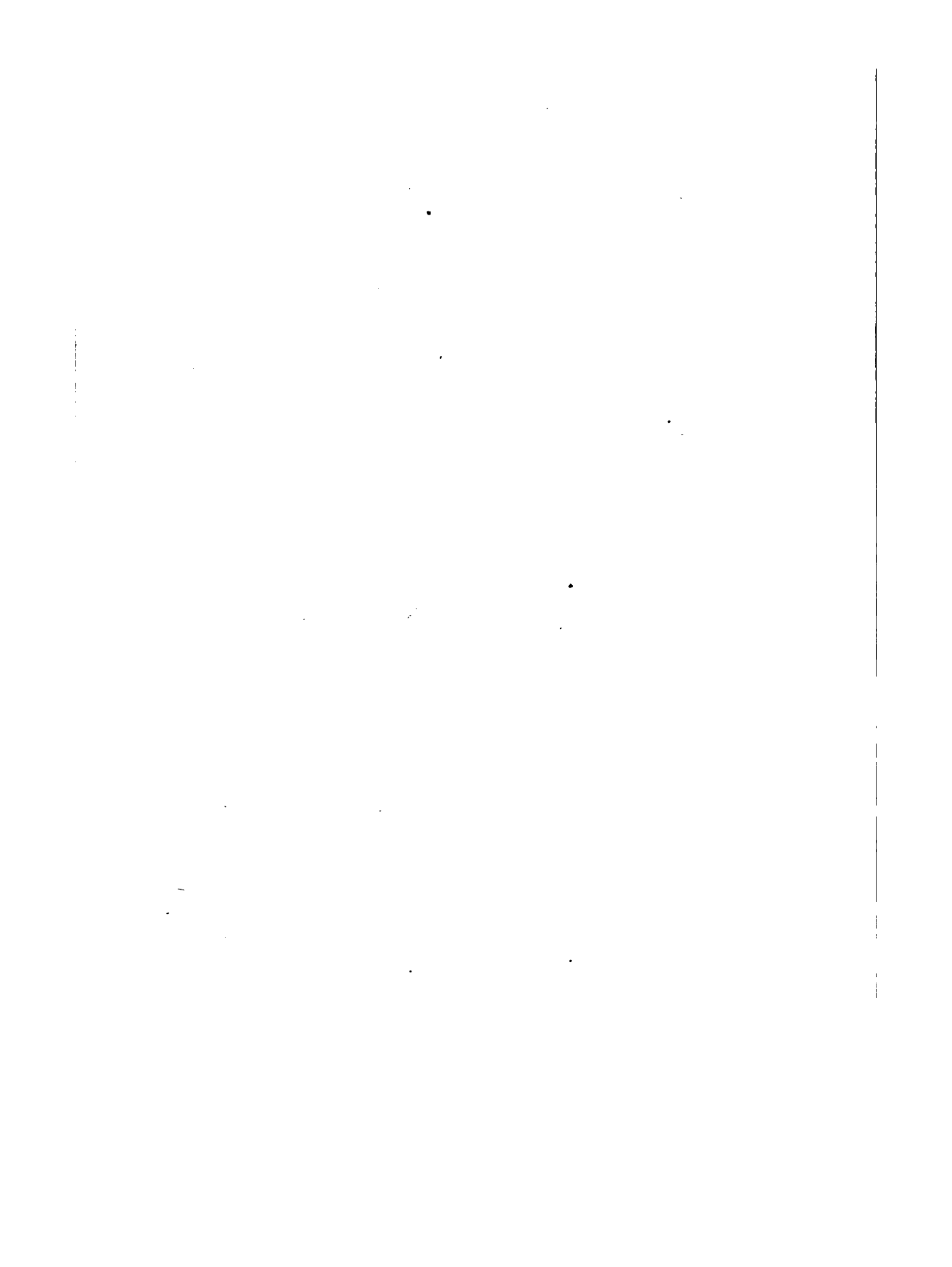
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UNIVERSITY OF MICHIGAN,  
April, 1886.



**ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.**





## I.

### INTRODUCTION.

OEDIPUS and Iocasta, king and queen of Thebes, left a family of four children, Eteocles, Polynices, Antigone, and Ismene. The sons succeeded their father in the government of Thebes, each to rule a year alternately with the other. Antigone became the betrothed of Haemon, the son of Eurydice and of Creon, who was the brother of Iocasta. Between Eteocles and Polynices a strife arose (111) concerning the succession to the throne. Polynices fled for protection and aid to Adrastus, king of Argos, married his daughter Argia, and marched with a numerous and brilliantly equipped (129, 130) host against his native city, in order that he might take revenge by laying it waste with fire and sword (285).

In view of this impending peril, Creon had sought counsel from the venerable seer Tiresias (993-95), who had declared that Ares was wroth with Thebes because, at the founding of the city, Cadmus had slain the serpent that guarded the Ares fountain. Cadmus had sown the land with the serpent's teeth, and from these had sprung the first inhabitants. A scion of this stock was desired by the god as a propitiatory sacrifice. As such an offering, Megareus, the son of Creon (see on 991), threw himself down from the ramparts of the citadel into the adjacent den of the dragon (*σηκὸν ἐς μελαμβαθῆ δράκοντος*, Eur. *Phoen.* 1010). Encouraged by this sacrifice, the Thebans began the defence of the fortified city. Before each of the seven gates stood a hostile leader with his troops (141). Capaneus especially vaunted himself with insolent boasts (130, 136); and, as he was mounting the ramparts with flaming torch in hand, Zeus struck him down with a thunderbolt (131). The hostile brothers fell upon each other, and both perished in this unnatural conflict (146). Thus

the Argives failed in securing the object of their expedition. That which crippled the assault of the besiegers roused the courage of the besieged; the former flee, the latter pursue. The hostile chieftains find their death either at the gates of Thebes or on the flight (141-3). Adrastus alone escapes. The flight and the close of the combat occur in the night (103). With the dawn of day Creon orders that the body of Eteocles be buried (23-30), and that of Polynices be given as a prey to dogs and vultures.

In the earliest times the denial of burial rites to enemies was not wholly unknown, and was not held to be an offence; still, even in the Iliad a truce is made with the Trojans, that they may bury their slain. Achilles, too, does not carry out his threat against Hector; the gods protect Hector's corpse and give aid in its surrender. In the progress of civilization, the sentiment towards the dead became still more tender. We find that among the Athenians the sacredness of the duty of burial was early inculcated. Solon decreed that if any one should find a corpse unburied, he must at least strew dust over it; and while he released children from other duties toward a parent who should urge them to commit certain wrongs, from the duty of burial he granted in no case release. A law of Clisthenes made the demarch accountable, under heavy penalties, for the interment of unburied corpses. Public enemies also were shown the last honor, as in the case of the Persians after the battle of Marathon (*ὡς πάντως ὄσιον ἀνθρώπου νεκρὸν γῆ κρύψαι*, Paus. I. 32, 4). Xerxes had the Spartans that fell at Thermopylae buried. That the bodies of those who fell in the naval battle of Arginusae were not collected and given burial rites brought the penalty of death upon six Athenian commanders. The tragedians especially teach the sacredness of the duty of burial, from which there is no release, and represent it as an ancient and universal Hellenic custom. The only limitation of this custom seems to have been the *κοινὸς Ἑλλήνων νόμος*, which forbade interment *within the borders of their native land* of sacrilegious persons and of traitors who had borne arms against their fellow-citizens. (See Visscher, *Rhein. Mus. N. F.* xx. 445 ff.) — But against this practice the moral sense of the people grew gradually more and more repugnant;

and here lies the source of the conflict in our tragedy between the sternness of the civil law, which Creon seeks to maintain with the energy of a ruler who sets great store by his authority, and the kindness of the higher moral sense, which makes the burial of the dead the inviolable duty of the nearest kinsmen. (Schneidewin's Introd. 7th ed. p. 25.)

The play begins at early dawn (100). The stage represents the open square in the front of the royal palace upon the Cadmēa, the citadel of Thebes. The first actor (Protagonist) played the parts of Antigone, Tiresias, and Eurydice; the second (Deuteragonist), of Ismene, Haemon, the Guard, and the Herald; the third (Tritagonist), that of Creon. Contrary to the usual custom, the Chorus is not of the same age and sex with the chief character of the play, whereas in the *Electra*, e.g., friendly young women constitute the Chorus; but, because the deed of Antigone touches the welfare of the State, since she has disregarded the decree of the rightful ruler of the land, there stands between her and Creon a Chorus of fifteen representatives of the most influential and venerable Thebans, who, through three successive reigns (165 ff.), have proved themselves peaceful and obedient subjects and discreet citizens, to whom peace and good government are of the first importance. (Schneidewin's Introd. 7th ed. p. 27.)

## II.

### REVIEW OF THE PLAY.

IN tragedy the hero either contends against the right, and thereby comes to destruction without accomplishing his purpose, or he champions the right, and directly or indirectly secures its triumph at the cost, it may be, of suffering, and even of his own death. In the *Antigone* the heroine is a representative of the latter class. *Divine law is superior to human law*,—this is the central thought of the play. Antigone contends for this principle; public sentiment decides in her favor (692–700); the gods, through the lips of the seer (1064–73), approve her purpose; Creon, her adversary, finally acknowledges his wrong (1261–76), and executes her wishes (1105 ff.). She dies in the consciousness of duty discharged, highly extolled and tenderly beloved. Creon lives, bereaved, accursed by his dearest ones, a heart-broken man. As absolute ruler, he had the right indeed to dispose of the dead as well as of the living (214), but the mandates of religion forbade his exercising this right. It was not for him to command what was impious, to abuse his authority in such a way as to throw down the safeguards of divine institutions.

Granted that Creon had a right to deny burial *within the bounds of his native land* to Polynices, on the score of being a traitor, he disregarded the rights of the gods below, and violated the dictates of a common and humane sentiment, by commanding that his body be given as a prey to dogs. For whoever was laid low in death was rightfully claimed by the infernal gods; and the shades of the departed could not rest happily in the realm of Hades until the last honors had been paid to their mortal remains.

It is not in a spirit of wantonness surely that Creon proclaims his decree, but as the result of short-sightedness and failure to weigh carefully all the circumstances (1242–69). The poet

represents him as a man who, resolved τῶν ἀρίστων ἀπεισθαί βουλευμάτων, lays down for his guidance certain principles which he is determined rigidly to obey, but by the narrow-minded and passionate application of which he falls into ἀβουλία. (Schneidewin, p. 26.) When his command has been disobeyed, his mind, wholly possessed by the consciousness of his supreme authority, becomes the more embittered the more he hears the timid utterances of the Chorus, the counter arguments of Antigone and of her more submissive sister, of his own son, and finally of the revered seer. He expresses the sentiments of a despot (667, 738), insults the Chorus (281), derides Antigone (524), and cherishes unfounded and rash suspicion against all, — against Ismene (488), against a part of the citizens (290), against the venerable Tiresias (1035); he cannot from the outset imagine any other motive for the violation of his edict than the basest of all, bribery (221). Although he becomes convinced of the innocence of Ismene, he nevertheless causes her also to be arrested (579), and in a moment of passion (769) orders her to be led forth to die with her sister. His anger impels him to indulge in extravagant expressions (486, 668) and in threats of useless cruelty, as, for example, that he will compel his son to witness the execution of his betrothed (760). Finally he loses his self-control completely, he slanders the prophet (1055), and blasphemes the gods (780, 1040). Not until he hears proclaimed the dreadful vengeance of heaven, about to fall upon him and his house, does he bow in submission. And the more stubborn and violent he was before, the more completely does he now find himself crushed by misfortune. The mighty blows smite him one by one: his son's fury, that renders him oblivious of filial piety, his son's death, the death of his own wife, her curse. Despairing, overwhelmed, full of bitter self-reproach, in death alone he sees release. The attendants support him and lead him away, broken in body as well as in mind.

The counterpart of Creon is Antigone, who is resolved from the first to honor the gods and to discharge her duty to her brother at any cost. Had it not always and everywhere been incumbent upon the nearest relatives to provide the funeral rites? That her sister is not willing to join her in this task seems to her a flagrant

violation of sacred obligation. She treats her harshly and with scorn. Having accomplished the deed, Antigone makes no attempt to escape the hands of those appointed to seize the perpetrators. She comes before Creon, in the proud consciousness of doing right, filled with contempt for the man who will not grant the dead his rightful repose. This accounts for the harshness of her manner towards him also. His threats do not frighten her; with calm deliberation she had from the first looked the consequences of her conduct squarely in the face. But that she has really made a sacrifice, that life has some value in her eyes, becomes apparent when she goes to her death. Sophocles does not represent stereotyped figures, but human beings. So long as Antigone has to act, she is animated by her sense of duty; but now she feels the full terror of the premature death to which she has been so unjustly condemned. Now first she realizes that she has sacrificed her affections also upon the altar of duty. Prior to the fulfilment of her task, there is no intimation of her love for Haemon, no wavering. Unlike the modern playwright, Sophocles does not mix motives; he makes single-minded characters. Even when Antigone stands before Creon, she is still inspired by a single thought, her duty to her brother. The dead body might again be uncovered, as it had been before by the guard, at the command of Creon; but her pride forbade any attempt to soften his heart by an allusion to his son. Nor was there any consideration of personal interests and favor, but simply of justice and hallowed law. But when there is nothing more left her in this life to do, then she laments that she is not to share in the marriage hymn, that she must depart unwedded. Here she shows herself a woman. No sooner, however, does she enter the sepulchral prison than her energy is aroused anew. She waits not for famine to waste her away, but herself cuts at once the thread of life.

She is a maiden of heroic type, in action strong, in speech often sharp. But the Greek ideal of a woman is not represented alone by a Penelope, that uncomplaining sufferer. This we may learn from the truest ideals of womanhood, the goddesses; for the ancients fashioned their divinities after their own image. Take, for example, the virgin goddess Athene, who is a warrior. Her stat-

ues wear a cold and hard expression ; Sophocles portrays her unfeeling enough to deride Ajax, whom, in her wrath, she had deprived of reason. The virgin Artemis is a huntress, and is represented in art as having a firm and muscular form ; in the earliest times she demanded bloody sacrifices. Hera dared to bid defiance to the father of gods and men ; in Homer she and even Aphrodite go into battle.

But in our play the gentle side of womanly nature also finds its type. Ismene is yielding, full of affection for her sister and her deceased brother. She is self-sacrificing, too, for she wishes to die with her sister. But she is brave only in suffering, not in action. Thus she serves by her contrasted character to make Antigone's heroic greatness more conspicuous, just as Chrysothemis forms the counterpart of her sister in the *Electra* of Sophocles.

Haemon clings with tender affection to Antigone's lofty soul ; his heart is consumed with love. With filial respect he approaches his father ; but, indignant at the unreasonable treatment of his affianced, he allows himself to be carried away so far as to harbor violent and resentful feeling, and, in the moment of extreme despair, to attempt a dreadful crime. The violence of his passion and the turbulent blood of youth have overpowered him ; but he regains his self-command, and plunges the dagger into his own side.

Eurydice appears on the stage but for a moment, yet leaves behind an impression that is deep and abiding. She is wholly a mother. Her determination is made the moment she hears of her son's fate ; she cannot bear to survive her last remaining child.

Full of dignity, with a serene confidence in his gift of prophecy, and conscious of his sacred vocation, the venerable Tiresias advances to the gates of the palace. His counsel ought to suffice. But when this has been repulsed, when even the sanctity of his calling has been assailed, he pours the vials of his righteous wrath upon the guilty head of Creon, and the catastrophe succeeds.

The messenger describes with manifest interest and sympathy the calamity that has befallen the house. But the guard thinks only of himself. He shows the verbosity, the fondness for details,



and the wit, of the common man. In the same way Homer places Thersites in contrast with his hero.

We come last of all to the Chorus. The Chorus do not approve Creon's edict (211, 278, 1260, 1270), but, as subjects, they acknowledge the legal power of the absolute ruler (506, 873), maintaining towards him the loyal obedience which they have paid his predecessors. Their venerable years forbid their interference by deeds of personal violence. In meditative mood they regard the occurrences that come to pass, but do not try to resist or hinder them, as may be inferred particularly from 681 and 725. On two occasions, however, they influence Creon's decision; once, when they save Ismene (770) from the rashness of the king, and again (1100) when they incite him, already wavering in his purpose, to decisive and immediate action. As in 1094 and elsewhere, so at the close of the play they draw conclusions from the course of the action and the sentiments of the speakers.

The Choral Odes mark the successive steps in the development of the play. After the dramatic plot has been indicated in the prologue, the Chorus enters with its song of triumph. After the burial in violation of the decree of Creon, the Chorus celebrates human skill and wisdom, and condemns arrogance. After Antigone has been detected and arrested in the act of performing the burial, the Chorus bewails the inherited woe of the house of the Labdacidae, and the helplessness and shortsightedness of mortals as contrasted with the almighty power of the ever blessed Zeus. When Haemon has left his father in passion, the Chorus celebrates the power of love, which has proved superior even to filial piety; thereupon follow lyric strains from the Chorus and Antigone alternately; and these are concluded by an ode of consolation addressed to Antigone, who is then led away to her death. Finally, when Creon has relented, the Chorus sings a joyful hymn in praise of Dionysus, the protector of Thebes and the divine patron of the theatre.

Of the seven extant plays of Sophocles the *Antigone* is marked by the severest style. No other play equals it in the extent of the choral odes, the number of melic verses being more than one-third of the whole number in the play. Before the time of

Aeschylus only one actor was employed, and in this play we find Creon (162, 766, 1091), and afterwards the messenger (1155, 1244), alone upon the stage in a colloquy with the Chorus. The third actor was introduced first by Sophocles. In the *Antigone* the three actors are together on the stage only in the second epeisodion, and even there only two persons at a time (not counting the Chorus) are engaged in the dialogue; the guard remains silent as soon as Antigone begins to speak, and so does Antigone when words pass between Ismene and Creon. The parodos contains anapaestic verses, the regular rhythm in Greek marches, and states the occasion of the entrance of the Chorus. This is the old form. The Chorus announces the entrance of all the principal persons, except in the case of Tiresias. The anapaestic and iambic verses that conclude melic strophes are likewise in strophic correspondence. Sophocles has avoided only in this play a change of speaker within the limits of one trimeter. The resolution of a long syllable into two short ones in the trimeter is found in this play only twenty-nine times (besides six times in the case of proper names), less frequently than in any other play of Sophocles with the exception of the *Electra*. Nowhere is an anapaest found in the first foot of the trimeter. A rigid symmetry is observable not only in the corresponding parts of the odes, but also sometimes in the relative number of lines given to each speaker in the dialogue.

There is nothing in the *Antigone* from which it is to be inferred that this play formed one of a tetralogy. Both the other extant plays, the material of which is taken from the same myth, the *Oedipus Tyrannus* and the *Oedipus Coloneus*, are distinguished from the *Antigone* by a different conception of the characters and treatment of the story, and by peculiarities of versification. There are, besides, many traditions that the *Oedipus Coloneus* was written in the last year of the poet's life. Sophocles brought it to pass that single plays also were admitted to the dramatic contest. The custom of presenting tetralogies, although still practised during his lifetime, soon afterward became obsolete.

## I. ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.<sup>1</sup>

<sup>2</sup> Αντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως<sup>2</sup> θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνήρηται.<sup>3</sup> ἐφ' ἧ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἑαυ-  
5 τὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνεῖλεν.

Κεῖται δὲ ἡ μυθοποιία καὶ παρὰ Εὐριπίδῃ ἐν Ἀντι-  
γόνη.<sup>4</sup> πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἴμονος<sup>5</sup> δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνον τίττει, τὸν Μαίονα.

10 Ἡ μὲν σκηρὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει Ἀντιγόνη. ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκου καὶ Ἀντιγόνης ἀναίρεσις  
15 καὶ θάνατος Αἴμονος καὶ μόρος Εὐρυδίκης, τῆς Αἴμονος μητρὸς. φασὶ δὲ τὸν Σοφοκλέα ἠξιώσθαι τῆς ἐν Σάμῳ

<sup>1</sup> Named commonly Aristophanes of Byzantium. He was a grammarian and critic who lived in the second half of the second century before Christ, and was librarian of the Alexandrian library.

<sup>2</sup> Inasmuch as Creon in his position of ruler was the representative of the state.

<sup>3</sup> See L. and S. ἀναρέω II.

<sup>4</sup> Only fragments of this play have been preserved.

<sup>5</sup> If this is not a corrupt reading for μετὰ τοῦτο Αἴμονι, αὐτῷ should be supplied with δίδοται, and it is to be assumed that in the play of Euripides Haemon aided Antigone in the interment of her brother, as, according to another myth, did Argia, the wife of Polynices.

στρατηγίας,<sup>6</sup> εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο λβ'.<sup>7</sup>

II. ΣΑΛΟΥΣΤΙΟΥ<sup>8</sup> ΑΝΤΙΓΟΝΗΣ ΤΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ιστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἴσμήνην. ὁ μὲν γὰρ Ἴων<sup>9</sup> ἐν τοῖς διθυράμβοις καταπρησθῆναί φησι ἀμφοτέρας ἐν τῷ  
5 ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἐπεοκλέους· Μίμνερμος<sup>10</sup> δέ φησι τὴν μὲν Ἴσμήνην προσομιλοῦσαν Θεοκλυμένῳ<sup>11</sup> ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι.

Ταῦτα μὲν οὖν ἐστὶ τὰ ξένως περὶ τῶν ἡρώϊδων  
10 ιστορούμενα. ἡ μὲντοι κοινὴ δόξα σπουδαίας αὐτὰς ὑπέλιπε καὶ φιλαδέλφους δαιμονίως, ἧ καὶ οἱ τῆς τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθωνται. τὸ δὲ δράμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης.

<sup>6</sup> The Samian war began in the spring of Ol. 84, 4 (442 B.C.). If Sophocles was appointed to a generalship in this war in consequence of the favorable impression made by his *Antigone*, it seems likely that the presentation of this play occurred at the great Dionysia immediately prior to his appointment. Accordingly 443 B.C. is the commonly accepted date of this play.

<sup>7</sup> *Is reckoned as the thirty-second.* If the time of their presentation is meant in this statement, these thirty-two plays would be distributed over the period lying between 469 B.C., when Sophocles presented his first play, and 443 B.C.

<sup>8</sup> Suidas: Σαλούστιος, σοφιστής, ἔγραψεν εἰς Δημοσθένην καὶ Ἡρόδοτον ὑπόμνημα, καὶ ἄλλα.

<sup>9</sup> Ion was a writer of tragedy, of lyric poetry, an historian and philosopher, and lived in Chios about the time of Sophocles. The Dithyrambs, in which the statements referred to were contained, have not been preserved.

<sup>10</sup> Mimnermus of Colophon, an elegiac poet who flourished about 630 B.C. Bergk, *Poet. Lyr.* ii. Fr. 21: videtur excidisse id quod de Antigone dixerat Mimnermus.

<sup>11</sup> Theoclymenus, the seer mentioned in the *Odyssey*, xv. 529, xvii. 151, xx. 350.

15 ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκουσ. καὶ  
 Ἄντιγόνη, θάπτει αὐτὸν πειρωμένη, παρὰ τοῦ Κρέον-  
 τος κωλύεται, φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται.  
 καὶ Αἴμων δέ, ὁ Κρέοντος, ἐρῶν αὐτῆς καὶ ἀφορήτως  
 ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ, αὐτὸν διαχειρίζεται.  
 20 ἐφ' ᾧ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τὸν βίον ἀγχόνη.

## III.

Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν  
 μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα  
 αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας· τοῦτον  
 Ἄντιγόνη ἢ ἀδελφὴ θάπτει πειράται. Καὶ δὴ λα-  
 5 θοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ  
 θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιεν.  
 οὔτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθαίροντες οὐδὲν  
 ἦττον ἐφρούρουν. ἐπελθοῦσα ἡ Ἄντιγόνη καὶ γυμνὸν  
 εὐροῦσα τὸν νεκρὸν ἀνοιμώξασα ἑαυτὴν εἰσαγγέλλει.  
 10 ταύτην ὑπὸ τῶν φυλάκων παραδεδομένην Κρέων κατα-  
 δικάζει καὶ ζῶσαν εἰς τύμβον καθείρξεν. ἐπὶ τούτοις  
 Αἴμων, ὁ Κρέοντος υἱός, ὃς ἐμνάτο αὐτήν, ἀγανακτήσας  
 ἑαυτὸν προσεπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόνη,  
 Τειρεσίῳ ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπηθεῖσα  
 15 Εὐρυδίκη, ἡ Κρέοντος γαμετή, ἑαυτὴν ἀποσφάζει. καὶ  
 τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς  
 θάνατον.

Februarij 8. 1873.

## ANTIGONH.

Τὰ τοῦ δράματος πρόσωπα.

Ἀντιγόνη.	Φύλαξ ἄγγελος.
Ἴσμήνη.	Ἄγγελος.
Χορὸς Θεβαίων γερόντων.	Εὐρυδίκη.
Κρέων.	MUTES :
Αἰμών.	Two Servants of Creon.
Τειρεσίας.	An Attendant of Tiresias.
	Two Maids of Eurydice.

FIRST SCENE. ANTIGONE AND ISMENE.

Πρόλογος.

ANTIGONH.

ὦ κοινὸν ἀντάδελφον Ἴσμήνης κάρα,  
ἄρ' οἶσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν  
ὅποιον οὐχὶ νῶν ἔτι ζῶσαι τελεῖ;

1. The rear of the stage represents a palace which has three doors, the middle door being the largest. At each side is a movable scene (ἡ περιελακτος). That at the right of the spectators indicates the road to the city, that at the left the road to the country or to foreign parts. Antigone has sent for Ismene (18, 19) to come outside of the palace in order to hold this interview with her alone. The prologue indicates briefly the occurrences that precede the action of the play, and states the occasion of the conflict that forms the material of the tragedy (28-30).

κοινόν: Schol. συγγενικόν, of the same family. — ἀντάδελφον: of the same parents. Cf. Aesch. Eum. 89, ἀντάδελφον αἷμα. — κάρα: expresses affection or respect in addressing a person. Cf. 890, 915; O. T. 950, Ἰοκάστης κάρα. So caput in Lat. Cf. Hor. Od. I. 24, 2, Tam cari capitis. — By this combination of epithets Antigone betrays her emotion. The verse may be rendered: O my own dear sister Ismene, of kindred race.

2, 3. ἔτι . . . ὅποιον οὐχὶ κτέ.: that of the ills springing from Oedipus there is none that Zeus does not bring to pass,

οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἀτήσιμον  
 5 οὐτ' αἰσχροὺν οὐτ' ἄτιμον ἔσθ', ὅποῖον οὖ  
 τῶν σῶν τε κἀμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.  
 καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει  
 κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;  
 ἔχεις τι κείσῃκουσας; ἢ σε λαυθάνει  
 10 πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά;

\*  
 αὐτὸν τι: etc. *δοῖον οὐχί*, which is the indir. interr. after *ὅτι* for *ποῖον οὐχί*, is a more animated way of saying *πάντα*, or *οὐδὲν κακὸν ἔστιν ὃ τι οὐ*. Cf. *O. T.* 1401 f., *ἄρα μου μέμνησθ' ὅτι* (variants *ὄταν, ἔτι*) *οἱ ἔργα δράσας ὑμῖν εἰτα δευρῶν ὅποῖ' ἔπρασσον αἰθῖς*. The use of the indir. for the dir. interr. is common. Cf. *Eur. Phoen.* 878, *ὅποια δ' οὐ λέγων ἔπη εἰς ἔχθος ἦλθον*. For other readings, see App. — *ἀπό*: originating from the parricide and incest of Oedipus. These evils are enumerated in part in 49–57. — *νῦν*: dat., as appears from *τῶν σῶν τε κἀμῶν* (6), which amplifies the thought of the possession of every ill. *νῦν ζῶσαι* is taken as a gen. absol. by others. — *ἔτι*: throws its force upon *ζῶσαι* and strengthens the implied antithesis, “the rest being dead.”

4. *ἀτήσιμον*: ruinous, baneful, from *ἀτῶν* (which is used in the pass. in 17, 314). This is Dindorf's conjecture for *ἄτης ἄτερ* of the Mss. (see App.), and is formed like *ὀνήσιμος* (995), *ἄφελήσιμος* (*Aj.* 1022), etc.

5. *αἰσχροὺν, ἄτιμον*: point to the shame and reproach inherited from Oedipus by his children, while *ἀλγεινὸν* and *ἀτήσιμον* refer to the fatal conflict of the brothers and the desolate condition of the sisters.

6. *οὐκ*: is a repetition of *οὐ* to add emphasis. See *Kr. Spr.* 67, 11, 3. A

somewhat similar repetition of *οὐ* in *Phil.* 416, *οὐχ ὁ Τυδέως γόνος οὐδ' οὐμπολητὸς Λαερτιάδ' . . . οὐ μὴ θάνασιν*. — *κακῶν*: part. gen.; supply *ὄν* after *δοῖον*, forming supplementary pred. after *ὄποια*. *G.* 169, 1; *H.* 732 a.

7. *τί τοῦτ' αὖ κτε.*: an abridged form for *τί ἐστι τοῦτο . . . τὸ κήρυγμα δ . . . θεῖναι*. A similar turn in 218, 1049, 1172. *H.* 1012 a. — *αὖ*: indicating impatience. — *πανδήμῳ πόλει*: the whole body of the citizens, called *ἀστούσι* in 103.

8. *στρατηγόν*: Creon proclaims himself *βασιλεὺς* first in 162 ff.; as yet he is but *στρατηγός*.

9. *ἔχεις*: “cognitum habes. So *Eur. Orest.* 1120, *ἔχω τοσοῦτον τὰπίλοιπα δ' οὐκ ἔχω*. In Lat. *habere* sometimes has this sense.” *Wund.* — *κείσῃκουσας*: for the crasis, see *G.* 11, 1 b.

10. *τῶν ἐχθρῶν*: evils proceeding from our enemies against our friends. The gen. of source with *στείχοντα* without a prep. *Schol.* τὰ ἀπὸ τῶν ἐχθρῶν κακὰ εἰς ἡμᾶς στείχοντα. *Soph.* is fond of omitting preps. in such consts. Cf. *O. T.* 152, *τίς . . . Πυθῶνος ἔβας*; 142, *Βάθρων Ἰστασθε*; 580, *πάντ' ἐμοῦ κομίζεται*. *Phil.* 193 f., *τὰ παθήματα κείνα πρὸς ἀδὲν τῆς ἀμόφρονος Χρύσης ἐπέβη* (which is an exact parallel of our sent.). By *οἱ φίλοι* she means Polynices; by *τῶν ἐχθρῶν*, Creon, who had become *ἐχθρός* since the *κήρυγμα* had come to her knowl-

ΙΣΜΗΝΗ.

έμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων  
 οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἵκετ', ἐξ ὄτου  
 δυοῖν ἀδελφοῖν ἑστερήθημεν δύο,  
 μιᾷ θανόντων ἡμέρα διπλῆ χερί·  
 15 ἐπεὶ δὲ φροῦδός ἐστω Ἀργείων στρατὸς  
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,  
 οὐτ' εὐτυχοῦσα μᾶλλον οὐτ' ἀτωμένη.

ANTIGONH.

ἦδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν  
 τοῦδ' οὐνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.

\* inf. c. s. tan  
 (see u. uo)  
 see part  
 mon' actual  
 i. imp. uo

edge. The plur. makes the statement more general. For similar instances, see 99, 276, 565. W., with many other editt., takes τῶν ἐχθρῶν as obj. gen. with κακά, i.e. evils that come upon enemies. Wund. understands by these evils the denial of burial rites, which applies equally well, however, to either interpretation.

11. Ἀντιγόνη: occasions an anapaest in the fifth foot. Soph. admits the anapaest for the iambus in the first foot, and in the case of proper names also in the third, fourth, and fifth. — φίλων: obj. gen. with μῦθος, word concerning friends. Cf. O. T. 496, φάτιν οἰβιπόδα. Aj. 222, ἀνέρος ἀγγελίαν.

12. ἐξ ὄτου: "Soph. has not been careful to mark the exact sequence of the events preceding the action of the play. But the death of the brothers is supposed to have taken place some time before the rout of the Argive host." Camp.

13. δυοῖν ἀδελφοῖν: gen. of separation. See G. 174; H. 748. Such combinations as δύο . . . δυοῖν . . . διπλῆ, ἴσοι . . . ἴσους (142), ἀνταλ . . . τῶν

αὐτῶν (929), μέλεσι μελέαν (977), and contrasts in numerals like δύο . . . μία (cf. 170, 989), are much sought by the tragic writers.

14. θανόντων: in agreement with ἀδελφοῖν. Such changes between dual and plur. are not infrequent; cf. 59. — διπλῆ: mutual; so in 170, but in 53 it has the more exact sense of double, and in 51 it is poetic for δύο.

15. ἐπεὶ: since. Schol. ἀφ' οὗ. So δε in Hom. Il. xxi. 80, ἡὼς μοι ἐστὶν ἦδε δωδεκάτη δε' ἐς Ἴλιον εἰλήλουθα.

16. ἐν νυκτὶ: the dialogue opens at the dawn succeeding the night in which the Argives fled. — ὑπέρτερον: further.

17. εὐτυχοῦσα κτέ.: this clause is epexegetic of οὐδὲν ὑπέρτερον and in supplementary partic. const. after οἶδα. — μᾶλλον: to be taken with both participles.

18. ἦδη καλῶς: sc. σὲ μηδὲν ὑπέρτερον εἰδύϊαν. A reproach is implied that Ismene did not concern herself very much with what occurred outside of the palace.

19. τοῦδε: anticipates the clause introduced by ὡς. — ἐξέπεμπον: I sent



## ΙΣΜΗΝΗ.

20 τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

## ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων  
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;  
Ἔτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη  
χρησθεῖς δικαίᾳ καὶ νόμῳ, κατὰ χθονὸς  
25 ἔκρυψε τοῖς ἔνερθεν ἔντιμον νεκροῖς.

24 W. χρηστοῖς.

for you (to come) out. The act. is used here for the mid.; so *πέμψας* in 161; mid. in *O. T.* 961, *τί μ' ἐξεπέμψω δεῦρο τῶνδε δωμάτων*.

20. *δηλοῖς*: *δήλη εἰ*. Cf. 242, 471. — *καλχαίνουσα*: the excited mind is often likened to the sea made dark by a storm. So Eur. *Herac.* 40, *ἀμφι τοῖσδε καλχαίνων τέκνοισ*. Cf. Hom. *Il.* xxi. 551, *πολλὰ δὲ οἱ κραδίη πρόφυρε*. — *ἔπος*: matter; accus. of internal obj.

21. *οὐ . . . ἔχει*: the statement put in the form of a question expresses indignation. — *γάρ*: used here, and freq. in the dialogue, with an ellipsis of that for which the sent. thus introduced gives the reason. "Yes" or "No" may then be supplied to suit the connection. Cf. 511, 517, 566, 743. — *τάφου*: "since the partic. *προτίσας* and *ἀτιμάσας* are used in the sense of *ἀξιώσας* and *οὐκ ἀξιώσας*, the gen. seems to depend on the idea of value in both, though it is more directly joined with the latter partic." Wund. See G. 178; H. 746. W., Ell. and others take *τάφου* as a *privative* gen. with *ἀτιμάσας*. — *νῶν*: dat. of interest. — *τῷ κασιγνήτῳ*: the whole in appos. with its parts, *τὸν μὲν*

. . . *τὸν δέ*. Cf. 561. G. 137, n. 2; H. 624 d.

22. *ἀτιμάσας ἔχει*: the aor. or pf. partic. with *ἔχειν* is used either as an emphatic form when the idea of possession is to be expressed, or simply to denote more vividly the continuance of the state or condition effected; here, and freq. in tragedy, in the latter way. Cf. 32, 77, 180, 192.

24. *χρησθεῖς κτέ.*: having treated with righteous justice and according to law. See App. — *δίκη δικαίᾳ*: cf. Eur. *Phoen.* 1651, *ἐννομον τὴν δίκην*.

25. *ἔκρυψε*: buried; so in 285. — *ἐνερθεν*: lit. from below. So *πρόσθεν*, *ὑπερθεν*, *κάτωθεν*, etc., are often used without reference to motion. Cf. 1070. — *νεκροῖς*: the Greeks seem to have believed that the spirits of the dead whose bodies were unburied could not enter into the realm of Hades, but were doomed to wander until their bodies received burial rites. No curse was so terrible as that one "might die without burial." It is, therefore, not surprising that the tragedy of the *Antigone* should hinge upon the discharge of this duty. Cf. Hom. *Il.* xxiii. 71 ff.

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν  
 ἀστοῖσιν φασιν ἐκκεκηρῦχθαι τὸ μὴ  
 τάφῳ καλύψαι μηδὲ κωκυσαί τινα,  
 εἴαν δ' ἄταφον, ἄκλαυτον, οἰωνοῖς γλυκὺν  
 30 θησαυρὸν εἰσορῶσι πρὸς χάρῳ βορᾶς.  
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ  
 κάμοι—λέγω γὰρ κάμέ—κηρύξαντ' ἔχειν,  
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν  
 σαφῆ προκηρύξοντα, καὶ τὸ πρᾶγμα ἄγειν  
 35 οὐχ ὡς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾶ  
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.  
 οὕτως ἔχει σοὶ ταῦτα, καὶ δείξεις τάχα

26. τὸν δέ: δέ is antithetic to μέν in 23. — ἀθλίως: indicates the pity of the sister. — θανόντα: belongs to Πολυνείκους in thought, although in agreement with νέκυν.

27. φασίν: subj. indef., like the Eng. *they say*. — ἐκκεκηρῦχθαι: pass.; the following infs. are its subj.

28. εἴαν: the subj. is πάντας implied in τινέ. — ἄταφον: supply εἶναι after εἴαν. Cf. *Trach.* 1083, ἀγύμναστον μ' εἴαν. — οἰωνοῖς: dat. of interest with θησαυρὸν (= εἶρημα), which is in appos. with νέκυν.

30. πρὸς χάρῳ βορᾶς: either expresses the purpose, εἴαν τοῖς οἰωνοῖς ἴνα ᾗ ἀπὸ τοῖς βορᾶ, or perhaps better taken with εἰσορῶσι, when the sense will be *looking to the pleasure of a repast* (Schol. πρὸς τέρψιν τροφῆς), or *looking upon (it) for the sake of food* (πρὸς χάριν = ἕνεκα).

31. τὸν ἀγαθόν: ironical. So in 275.

32. σοὶ κάμοι: the decree was proclaimed to the citizens, but Antigone represents it, with an exaggeration due to her excited feelings, as aimed

esp. at Ismene and herself, since the duty of interment pertained to them first of all as the nearest of kin to the slain. — κάμέ: treated as an isolated word. κάμοι might have been repeated. Cf. 48e in 567.

33. μή: unites in Soph. with εἰδέναί and εἶδες, οὐ, οὐκ, οὐχί, and ἀπό, by *synizesis*. See G. 10; H. 78. Cf. 283, 535. For the use of μή with a partic. expressing cond., see G. 283, 4; H. 1025.

34. σαφῆ: pred., with προκηρύξοντα. — προκηρύξοντα: for the use of the fut. partic. to express purpose, see G. 277, 3; H. 969 c. — ἄγειν: *hold, esteem*; like Lat. *ducere*.

35. ὡς παρ' οὐδέν: *as equal to nothing, i.e. as of no account*. Cf. 466. — τούτων: neut.

36. προκεῖσθαι: supply τούτω from δε as indir. obj. — δημόλευστον: *by public stoning*. This compound is not found elsewhere except in Lycophro (*Alex.* 331, πρέσβην δημόλευστον), who borrowed it from Soph.

37. οὕτως κτέ.: *such is the situation*. Cf. *El.* 761, τοιαῦτά σοι ταῦτ' ἐστίν.

εἴτ' εὐγενῆς πέφυκας εἴτ' ἐσθλῶν κακῆ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ  
40 λούουσ' ἂν ἤ φάπτουσα προσθείμην πλέον;

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα; ποῖ γνώμης ποτ' εἶ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῆδε κουφιεῖς χερί.

—σοί: ethical dat. G. 184, κ. 6; H. 770.

38. ἐσθλῶν: sc. παῖς. In accordance with the principle of the ancients fortes creantur fortibus et bonis. Cf. Phil. 874, εὐγενῆς ἢ φύσις καὶ εὐγενῶν ἢ σῆ.

39, 40. τί . . . προσθείμην πλέον: lit. *what more could I add, i.e. of what use could I be?* (not as L. and S., *what should I gain?*). Cf. O. C. 767, οὐκ ἤθελες θέλοντι προσθέσθαι χάριν; —εἰ τάδ' ἐν τούτοις: Schol. εἰ ταῦτα Κρέων ἐκέλευσεν. —λούουσ' ἢ φάπτουσα: a colloquial phrase, like τί δρῶν ἢ τί φωνῶν, οὔτε πάσχων οὔτε δρῶν, having the general sense of *in what possible way*. The expression is evidently borrowed from the art of weaving, "by loosening the web or by tying fast a new thread." Cf. Aj. 1316, εἰ μὴ ξυβάψων ἀλλὰ συλλάσων πάρει. W. understands λούουσα to refer definitely to Ismene's attempt by entreaties to conciliate Creon, and ἐφάπτουσα to her violent opposition, which would involve a new conflict. Others take λούουσα in the sense of

*undoing, i.e. violating* (like λύειν νόμον), and ἐφάπτουσα in the opposite sense of *confirming* (Schol. βεβαιούσα) the decree. So L. and S.

41. ξυνεργάσει: the ending -ει for the more usual -η is freq. in the dialogue. Cf. 90, 93. See G. 113, κ. 1; H. 384.

42. κινδύνευμα: cognate accus. after the first two verbs in the preceding verse. — γνώμης: part. gen. G. 168; H. 757. —εἰ: from εἰμι. Cf. O. C. 170, ποῖ τις φροντίδος ἔλθῃ;

43. The const. of 41 is continued as if 42 had not intervened. Antigone's calm decision presents a strong contrast to the painful agitation of Ismene. —ξὺν: *together with τῆδε χερί, i.e. τῆ ἐμῇ χερί*. Antigone holds up her right hand as she speaks. Others join χερί directly with κουφιεῖς and take ξὺν τῆδε as equiv. to ξὺν ἐμοί. —κουφιεῖς: *κουφίζειν = to raise up* for burial. Antigone's first intention is to lift the body with Ismene's help, and give it proper burial. Being unable to do this unaided, she sprinkles the dust.

ΙΣΜΗΝΗ.

ἦ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ΑΝΤΙΓΟΝΗ.

45 τὸν γοῦν ἐμὸν καὶ τὸν σόν, ἦν σὺ μὴ θέλῃς,  
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκόςτος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.

ΙΣΜΗΝΗ.

οἴμοι· φρόνησον, ὦ κασιγνήτη, πατήρ  
50 ὡς νῶν ἀπεχθῆς δυσκλεῆς τ' ἀπώλετο,

46 W. brackets this verse.

44. γάρ: expresses surprise, like Lat. *nam*, Eng. *what, why*. *What, do you intend, etc.* Cf. also 574, 732, 736. — σφέ and the Dor. *νίν* are used by the tragedians for the masc. and fem., sing. and plur. *σφέ* is sometimes used reflexively, and *νίν* may be neut. — ἀπόρρητον: in appos. with *θάπτειν*.

45. τὸν . . . ἐμὸν κτέ.: in appos. with *σφέ*. — θέλῃς: sc. *θάπτειν*. Antigone says "I shall at any rate bury my brother, and in doing that yours also, if you shall not be willing to do it." Others with a different punctuation: "I shall at least bury my brother even if you shall not be willing to bury yours."

47. σχετλία: *daring, reckless*. Ismene comes back to the thought of 44.

48. οὐδέν: adv. — τῶν ἐμῶν: though plur., refers particularly to Poly-

nices. Cf. τοὺς φίλους, 10. Gen. of separation with *εἶργειν*. — μέτα: i.e. *μέτεστίν*.

50. "Ismene now bids her sister reflect upon the series of misfortunes which had befallen their ill-starred family, and not add by her imprudent conduct to their troubles." Bl. — νῶν: dat. of interest. — ἀπεχθῆς δυσκλεῆς τε: *detested and infamous*. For the Hom. version of the Theban myth, see Hom. *Od.* xi. 271 ff. In the three plays written by Soph. on the Oedipus legend the details of the story are varied to suit the purpose of each play. In the *O. C.*, the aged king passes from earth by a glorious translation; the Thebans desire the possession of his grave, and the place of his departure becomes in Attic legend a sanctuary of refuge. In the *O. T.*, the death of the king does not follow upon his self-inflicted blindness, and in this

πρὸς αὐτοφώρων\* ἀμπλακημάτων διπλᾶς  
 ὄψεις ἀράξας αὐτὸς αὐτουργῶ χερί·  
 ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,  
 πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·  
 55 τρίτον δ' ἀδελφῶ δύο μίαν καθ' ἡμέραν  
 αὐτοκτονοῦντε, τῷ ταλαιπῶρω, μῶρον  
 κοινὸν κατειργάσαντ' ἐπ' ἀλλήλου χεροῦν.  
 νῦν δ' αὖ μόνον δὴ νῶ λειμμένα σκόπει  
 ὄσφ κάκιστ' ὀλοῦμεθ', εἰ νόμου βία  
 60 ψῆφον τυράννων ἢ κράτη παρέξιμεν.

ἀράξας φωνή  
 ἀράξας = ἔκθε  
 ἀράξας = ἔκθε

passage also ἀράξας is prior in time to ὄλετο. The blinding of his eyes follows upon the suicide of Iocasta in the *O. T.*, and this is not contradicted by ἔπειτα (53), as this word here simply introduces the second fact of the narration without regard to sequence in time.

51. πρὸς: in consequence of. Cf. *O. T.* 1236, πρὸς τίνος ποτ' αἴρτας; — αὐτοφώρων: lit. caught in the very act. The adj. is transferred here from the doer to the thing done, and the idea is that Oedipus was caught in the guilt of incest: We may render, *misdeeds discovered at the very time they were done*. The sense *self-detected* commonly given is unsupported, and is due prob. to the later representation found in the *O. T.*, in which the detection through the efforts of Oedipus himself is an invention of the poet which is foreign to the original form of the myth. — διπλᾶς: see on 14.

53. διπλοῦν ἔπος: Schol. διπλοῦν ἵνομα ἔχουσα. Double in reference to Iocasta's relation to Oedipus.

54. Cf. *O. T.* 1263, οὐδ' ἄρ' ἐκρεμαστήν τὴν γυναικ' ἐσεῖδομεν πλεκταῖσιν αἰώραισιν ἐμπελεγμένην. — λωβᾶται: ends disgracefully.

55. τρίτον δέ: as if πρῶτον μὲν had preceded ἔπειτα in the enumeration. — δύο μίαν: see on 13.

56. αὐτοκτονοῦντε: by mutual slaughter, as if ἀλληλοκτονοῦντε. Cf. 172. The refl. is used in the reciprocal sense in 145 also. Cf. Aesch. *Sept.* 805, τεθνᾶσιν ἐκ χειρῶν αὐτοκτόνων.

57. κατειργάσαντο κτέ.: translate as if it were κατειργάσαντο χεροῖ μῶρον ἐπ' ἀλλήλοις. This use of ἐπί is common. Cf. Hom. *Il.* iii. 132, ἐπ' ἀλλήλοισι φέρον πολύδακρυν Ἴαρη. — χεροῖν: dat. of means, by violent hands. χεῖρ, τοῦς, and similar words are often added for the sake of vividness.

58. δὴ: gives emphasis to μόνον, like Eng. *all alone*. — νῶ: transferred from the dependent sent. and made more emphatic. Prolepsis. See H. 878.

59. ὄσφ: by how much. — κάκιστα: i.e. of all the members of the royal house. Ismene represents the case in an exaggerated tone, so as to work upon the feelings of her sister. — ὀλοῦμεθα: change of number. See on 14. — νόμου βία: in defiance of the law. In 79, βία πολιτῶν.

60. τυράννων: plur. for sing., as in 10. The gen. limits both subst.

ἀλλ' ἐνοεῖν χρὴ τοῦτο μὲν γυναιῆ' ὅτι  
 ἔφωμεν, ὡς πρὸς ἄνδρας οὐ μαχομένα·  
 ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,  
 καὶ ταῦτ' ἀκούειν κἄτι τῶνδ' ἀλγίονα.  
 65 ἐγὼ μὲν οὖν αἰτούσα τοὺς ὑπὸ χθονός  
 ξύγνοιαν ἴσχεω, ὡς βιάζομαι τάδε,  
 τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ  
 περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

## ANTIGONH.

οὐτ' ἂν κελεύσαιμ' οὐτ' ἄν, εἰ θέλοις ἔτι

61. τοῦτο μὲν: adv., in the first place, with which ἔπειτα δέ below is correlated. Cf. O. C. 440, τοῦτο μὲν... οἱ δέ. Cf. also Phil. 1346, τοῦτο μὲν... εἶτα. — γυναικεῖ: pred. after ἔφωμεν. See G. 136; H. 596. L. and S. φύω B. II. Cf. 79.

62. ὡς: join with μαχομένα; lit. as not being about to contend, i.e. as not fitted (by nature) to contend. Cf. O. T. 625, ὡς οὐχὶ ὑπέλξων λέγεις; El. 1025, ὡς οὐχὶ συνδράσουσα νοθετεῖς τάδε. The same sentiment is found in El. 997, γυνὴ μὲν οὐδ' ἀνήρ ἔφω, σθένει δ' ἔλασσον τῶν ἐναντίων χερσί.

63. οὐνεκ'... ἀκούειν: three const. are proposed: (1) οὐνεκα = ὅτι, because, and ἀκούειν depends on ἔφωμεν. (It may be objected that ἀκούειν is not stated to be a determination of nature but a result of circumstances.) (2) οὐνεκα as before, but ἀκούειν depends on χρὴ supplied from 61. (But is not the principal notion in ἐνοεῖν?) (3) οὐνεκα = that, and ἀκούειν depends on ἀρχόμεσθα as an epexegetic inf., where ὅστε might be prefixed. So W. and most edit. — ἀρχόμεσθα: for the form; see G. 119, 1; H. 376 D, c.

64. καὶ... κἄτι: both... and still.

— ἀκούειν: obey. Cf. Elect. 340, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα. — τῶνδ': refers to the same as ταῦτα.

65. τοὺς ὑπὸ χθονός: refers to Polynices. In 77 Antigone first refers to the gods. The plur. as in 10.

66. The tragic writers often use in place of the verb the corresponding subst. with ἴσχειν, ἴσχειν, νέμειν, τρέφειν, τίθασθαι, to make prominent the state implied in the subst. — τάδε: accus. of cognate meaning, the noun being implied in the verb. G. 159, κ. 2; H. 718 b. Cf. Lat. haec cogor. Cf. 1073.

67. βεβῶσι: the verbs come, go, and stand are often used by the tragedians for the more colorless become and be. Cf. Elect. 1056, ὅταν ἐν κακοῖς βεβήκης. — Ismene refers to Creon.

68. περισσὰ: things superfluous, hence extravagant.

69. ἄν: in anticipation of δρώης, before which it is repeated. Such a repetition of ἄν often occurs when special emphasis is to be given to some word or phrase in close connection with which ἄν is then placed, as ἐμοῦ γε in this sent. See GMT. 42, 3.

70 πράσσει, ἐμοῦ γ' ἂν ἠδέως δρώης μέτα.  
 ἀλλ' ἴσθ' ὅποια σοι δοκεῖ· κείνον δ' ἐγὼ  
 θάψω. καλόν μοι τοῦτο ποιούση θανεῖν·  
 φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,  
 ὅσια πανουργήσασ'. ἐπεὶ πλείων χρόνος  
 75 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε·  
 ἐκεῖ γὰρ αἰεὶ κείσομαι. σοὶ δ' εἰ δοκεῖ,  
 τὰ τῶν θεῶν ἔντιμ' ἀτιμάσασ' ἔχε.

## ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι, τὸ δὲ  
 βία πολιτῶν δρᾶν ἔφην ἀμήχανος.

## ΑΝΤΙΓΟΝΗ.

80 σὺ μὲν τάδ' ἂν προὔχοι'. ἐγὼ δὲ δὴ τάφον  
 χώσουσ' ἀδελφῶ φίλτάτῳ πορεύσομαι.

71 W. ὅποιᾱ. 76 W. αἰεῖ.

70. ἐμοῦ: with μέτα; for the accent, see G. 23, 2; H. 109.—ἠδέως: sc. ἐμοί. Cf. 436. Transl.: would your acting with me be agreeable to me.

71. ἴσθ' ὅποια σοι δοκεῖ: be such as seems good in your sight (i.e. base). ἴσθι from εἰμί. Cf. Phil. 1049, τοιοῦτός εἰμ' ἐγώ.

72. θάψω: the position of this word and the following asyndeton give emphasis and indicate the firm determination of the heroine. "Antigone knows from the beginning, with the heightened consciousness of passion, the consequences of her act. There is no 'irony of fortune' so far as she is concerned." Camp.

74. ὅσια πανουργήσασα: presents in a striking light the entire conflict of this tragedy. Antigone violates the decree of the ruler, but in doing so she performs a religious and holy

deed. Cf. 924. The form of the expression is the so-called *oxymoron*. So in Eng. "cruel kindness," "wise nonsense." The Oxford edit. quotes from Young's *Night Thoughts*, "with pious sacrilege a grave I stole."

75. ὃν: accus. of duration of time.—τῶν ἐνθάδε: concisely for ἢ ὃν δεῖ μ' ἀρέσκειν τοῖς ἐνθάδε. For the gen., see G. 175; H. 643 b.

76. ἐκεῖ: i.e. in Hades.

77. τὰ τῶν θεῶν ἔντιμα: i.e. ἀ τοῖς θεοῖς ἔντιμα νομίζεται, the rites of burial.—ἀτιμάσασ' ἔχε: see on 22.

78, 79. τὸ δρᾶν: join with ἀμήχανος. G. 261, κ. 2; H. 961. I am incapable of acting against the will, etc.

80. ἂν προὔχοιο: πρόχεσθαι, hold before one's self as a screen, hence allege as a pretext. For the opt. with ἂν expressing mild command, see GMT. 52, 2, κ.—ἔχῃ: gives emphasis to ἐγώ, verily.

ΙΣΜΗΝΗ.

οἴμοι ταλαίῃης, ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ  
85 τοῦργον, κρυφῆ δὲ κεύθε, σὺν δ' αὐτῶς ἐγώ.

ΑΝΤΙΓΟΝΗ.

οἴμοι, καταύδα. πολλὸν ἐχθίων ἔσει  
σιγῶσ', ἐὰν μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῦ με χρῆ.

ΙΣΜΗΝΗ.

90 εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐράς.

82. ταλαίῃης: with οἴμοι and ὄμοι the tragic writers connect prons. and adjs. in the gen. only when these refer to the second or third pers. For the first pers. the nom. is used. Hence ταλαίῃης must refer to Antigone. See G. 173, 3; H. 761.—ὡς: excl.; so in 320, 1178, 1270.

84. ἀλλ' οὖν: but at all events.—προμηνύσης . . . μηδενί: the usual position of the neg. before the command is here reversed. So *Phil.* 332, οἴμοι φράσης μοι μὴ πέρα. For the subjv. in prohibition, see G. 254; H. 874 a.

86. οἴμοι: here an excl. of impatience. Cf. 320. *Oh, no! Speak it out*

(καταύδα)!—πολλόν: adv. accus. This form, which is Ion., occurs in tragedy besides here only in *Trach.* 1196 (πολλὸν ἔλαιον), and there also in a trimeter.

87. σιγῶσα: by your silence. ἐὰν μὴ κτέ. explains σιγῶσα further. Such a neg. additional clause to give emphasis to the affirmation is not infrequent. Cf. 443, 492. Antigone shows her increasing emotion.

88. θερμὴν ἐπὶ ψυχροῖσι: you have a heart hot for chilling deeds, i.e. that cause one to chill with fear. So Hom. speaks of φόβος κρυερός, and Pind. has κρυέειν μάντευμα.

90. ἀμηχάνων: you desire imprac-



## ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

## ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρῶν οὐ πρέπει τὰμήχανα.

## ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἔχθαρεῖ μὲν ἐξ ἐμοῦ,  
 ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκην.  
 95 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν  
 παθεῖν τὸ δεῶν τούτο· πείσομαι γὰρ οὐ  
 τοσοῦτον οὐδέν, ὥστε μὴ οὐ καλῶς θανεῖν.

## ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στείχε. τούτο δ' ἴσθ', ὅτι  
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

*ticable things.* ἀδύνατα θηρῶς was almost proverbial.

91. οὐκοῦν: to be distinguished from οὐκουν. — πεπαύσομαι: the tense is emphatic. See G. 200, κ. 9.

92. ἀρχὴν: adv., at all; join with οὐ. See G. 160, 2; H. 719.

93. ἔχθαρεῖ: pass. in sense. — ἐξ ἐμοῦ: differs from ἐπ' ἐμοῦ as indicating source rather than agency. It suggests ἐξ ἐμοῦ in 95.

94. Contrasted with the sentiment of 73. — προσκείσει δίκην: you will be justly hateful to him that is dead.

95. ἔα: one syllable by synizesis. Cf. O. T. 1451, ἀλλ' ἔα με νείειν. — ἐξ ἐμοῦ: more emphatic than ἐμήν. Cf. 1219; Elect. 619, ἢ ἐκ σοῦ δυσμένεια.

96. τὸ δεῶν τούτο: sarcastic; what seems to you so dreadful, referring to the thought of 59. — οὐ: stands after its verb, as in 223.

97. μὴ οὐ καλῶς θανεῖν: Schol. οὐδὲν δεῶν πείσομαι ἕπερ με τῆς εὐ-

κλείας τοῦ καλοῦ θανάτου ἀποστερήσει. For μὴ οὐ where οὐ strengthens the preceding neg., see G. 283, 7; H. 1034.

99. ἔρχει: in the sense of going away also in 1100, 1107. — τοῖς φίλοις: the sense as in 73; you are truly full of love for your loved ones, meaning esp. Polynices. So W. and many editt. following the Schol., ἐννοικῶς δὲ τῷ θανόντι. But this seems tame, and inconsistent with the character of Ismene, who would not wish to imply that her love for her brother was less than Antigone's. Cf. 67 ff. Preferable is the interpretation of Nauck, Bonitz, Wund., et al., who understand Ismene to say "however devoid of good sense you may be, you are still truly beloved by your friends," i.e. especially by Ismene. φίλος can mean either loving or beloved. — Antigone retires behind the left periaktos. Ismene returns to the women's apartments within the palace.

SECOND SCENE. CHORUS. AFTERWARDS CREON WITH TWO  
HERALDS.

Πάροδος.

ΧΟΡΟΣ.

— — — — — Στροφή 4 — — — — —

100 ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλω φανέν Θήβα  
τῶν προτέρων φάος, λ

105 ἐφάνθησ ποτ', ὦ χρυσέας ἀμέρας βλέφαρον, Διρκαίων  
ὑπὲρ ρεέθρων μολούσα,

9. 299

Χορὸς  
Ποσειδών

16'

Χορὸς ἀετῶν  
1

Antigone goes to the *Νήστοι πύλαι* (cf. Aesch. *Sept.* 480), before which the brothers had fallen and near which the corpse of Polynices was lying. The Chorus, composed of fifteen venerable and prominent citizens of Thebes, enter the orchestra through the right parodos. They halt and greet the rising sun, probably in the attitude of prayer, with raised arms and extended hands. They exult in the victory. Then they advance to their position about the thymele in the proper marching measure, the anapaestic, and depict in alternate march and dance movement the struggle and its issue. At the close of the ode, they give expression anew to the joy of the triumph, and exhort to give thanks to the gods. The Chorus remain in the orchestra during the whole of the play. The first strophe and antistrophe of the ode consist of smooth Glyconic verses, in which the first period portrays the advance of the steeds of the sun and the retreat of those of the enemy, and the second period, with the resolved tribrachs (108, 125), the rapidity of the flight and the tumult of the battle.

The Pherecratean verse usually forms the close of Glyconic periods. Between the strophes intervene anapaestic systems. These formed in the oldest style of the tragedy the proper parodos. Here also they serve as a march measure. The last system serves to introduce the person who is next to appear on the stage. While such an announcement of the person never occurs in the case of menials or messengers, it is rarely omitted in other instances (once in this play, 988) in the older drama.

100. *ἀελίου*: Dor. of *ἥλιος*, Att. *ἥλιος*. The lyric parts of the tragedy have many Dor. forms, since the odes and choral hymns in honor of Dionysus, from which the drama was developed, had their origin among the Dorians.

101. *ἑπταπύλω*: a standing epithet of Thebes (cf. 119, 141), distinguishing it from Egyptian Thebes, which was *ἐκατόμυλος*.

102. *τῶν προτέρων*: a mingling of two consts., *κάλλιον τῶν προτέρων* and *καλλίστων πάντων*. So in 1212.

103. *ἐφάνθησ*: with *φανέν*, *φάος*, is an instance of what the rhetoricians call *παρήχησις*. Cf. 974. *Phil.* 297, *ἐφην*

τὸν λεύκασπιν Ἀργόθεν [ἔκ] φῶτα βάντα πανσαγία,  
φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινώ·

110 ὄν ἐφ' ἡμετέρα γῆ Πολυνείκης,  
ἄρθεις νεικέων ἐξ ἀμφιλόγων,

106. W. Ἀργογενῆ. 108. W. ὀξυτόρω.

ἀφαντον φῶς. — ποτέ: at length. The day of deliverance had been long wished for.

104. βλέφαρον: poetic for ὄμμα. Eur., *Phoen.* 543, calls the moon νυκτὸς ἀφεγγὲς βλέφαρον.

105. Διρκαίων: the stream of Dirce flows along the western portion of the city, but unites afterward, north of it, with the rivulet Ismenus, which flows along the eastern part. Soph. unites both under the name of the one more celebrated in the myth. Cf. 844. Nowhere in Greece can purer and cooler water be found than at Thebes. The Theban poet whom Horace calls "Dircaemum cynnum" begins his first Olympian ode with ἄριστον μὲν ὕδωρ. — ὑπέρ: over.

106. λεύκασπιν: the Argives are called λεύκασπις στρατός in Eur. *Phoen.* 1099, and in Aesch. *Sept.* 89. This epithet may owe its origin to the similarity of sound between ἀργός and ἄργος. Others suppose that the shields of the Argives were faced with a plate of metal, prob. of copper, and that this highly burnished appearance is referred to not only here but also in 114. — ἔκ: with Ἀργόθεν is similar to *Il.* viii. 304, ἐξ Αἰσώμηθεν. The addition of ἔκ completes the metre. Cf. the corresponding verse, 123, of the antistrophe. See App.

107. φῶτα: obj. of κινήσασα, Adrastus and his host. — πανσαγία: found

only here and later in the ancient lexicographers.

108. πρόδρομον: at headlong pace; i.e. so as to become a precipitate fugitive. — ὀξυτέρῳ: lit. with sharper bridle. In Eng. a sharp pace means a rapid one. Cf. 1238, ὀξείαν βόην. The Argives fled more rapidly with the daylight than before.

109. κινήσασα: having urged on, refers back to ἀκτίς and is prior to μολοῦσα. The sun is said to do that of which it is merely the occasion. Cf. *O. T.* 438, ἦδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.

110. ὄν: refers back to φῶτα and is the obj. of a verb to be supplied (ἄρσεν in the reading of W.). Schol., <sup>scilicet on</sup> ὄντινα στρατὸν Ἀργείων ἤγαγεν ὁ Πολυνείκης, which led W. first to propose εἰσήγαγεν, and Boeckh to insert ἀγαγὼν θούριος.

111. ἀρθείς: i.e. from quiet repose. Schol., ἐπαρθείς εἰς θυμὸν καὶ παροξυνθείς. Some suppose that the word suggests the image of the bird "soaring on high." — ἐξ: = διὰ, by means of. — νεικέων: two syllables by synizesis. See G. 10; H. 42. A play upon the name Πολυνείκης, from πολὺς and νείκος. Cf. Aesch. *Sept.* 829, οἱ δὴτ' ὀρθῶς κατ' ἐπώνυμιαν καὶ πολυνεικεῖς ἔλοντο. Eur. *Phoen.* 638, Πολυνείκην νεικέων ἐπώνυμον. — ἀμφιλόγων: with words on both sides, hence wrangling. Cf. Eur. *Phoen.* 500, ἀμφίλεκτος ἔρις.

- \* \* \* ὄξέα κλάζων  
 αἰετὸς ἐξ γῆν ὡς ὑπερέπτη,  
 λευκῆς χιόνος πτέρυγι στεγανός,  
 115 πολλῶν μεθ' ὄπλων  
 ξύν θ' ἱπποκόμοις κορύθεσσω.

## Ἄντιστροφή α.

στὰς δ' ὑπὲρ μελάβρων φονάσαισι ἀμφιχανῶν  
 κύκλω λόγχαις ἐπτάπυλον στόμα,  
 120 ἔβα, πρίν ποθ' ἀμετέρων αἱμάτων γένυσι πλησθῆναι  
 τε καὶ στεφάνωμα πύργων

112. W. ὄρσεν· κείνος δ' ὄξέα κλάζων.  
 113. W. αἰετὸς ὡς γῆν ὑπερέπτη.  
 122. W. γένυσι πλησθῆναι καὶ πρίν.

112. ὄξεια κλάζων: a figure freq. met with in Hom. Cf. *Il.* xvi. 429, *ἔστ' αἰγυκίω γαμφώνυχες πτέρη ἐφ' ὕψηλῃ μεγάλα κλάζοντε μάχωνται.*

113. ὄξ: for the accent, see G. 20, n. 1; H. 112. — ὑπερέπτη: *flew over*: with *eis* the sense is to hover over and swoop down upon, after the manner of an eagle.

114. λευκῆς κτέ.: *covered with plumage white as snow.* See on 106. The gen. is that of characteristic. Cf. *O. T.* 533, *τόλμης πρόσωπον.* Cf. Aesch. *Sept.* 194, *νιφόδος βρόμος ἐν πύλαις.*

"An eagle stooped, of mighty size, His silver pluming breast with snow contending." — CONGREVE'S *Opera of Semele.*

116. ἱπποκόμοις κορύθεσσι: an Hom. expression. Cf. *Il.* xiii. 132, *ἱππόκομοι κόρυθες λαμπροῖσι φάλοισιν.* The dat. in *-εσσι* is used elsewhere by Soph. only in lyric parts, as in 976, 1297.

117. στὰς δ' ὑπέρ: prob. refers to

the position of the Argive camp on the Ismenian hill.—The image of the eagle is dropped, and the savage eagerness of the foe is likened to the fury of a monster thirsting for blood. Thus the poet is gradually led into changing the likeness from an eagle to a dragon. A somewhat similar change of image occurs in Aesch. *Sept.*, where Tydeus is first likened to a δράκων (381) and then to a ἵπκος (393).

118. κύκλω: adv., *all around.* Cf. 241.

119. ἐπτάπυλον στόμα: *mouth of seven gates*, a bold turn for seven gates which served as mouths. Cf. Eur. *Suppl.* 401, *ἀμφ' ἐπτά στόμοις πύλας.*

121. αἱμάτων: gen. of fulness. The pl. of *αἷμα* is not found elsewhere in Soph. Aesch. has it eight, Eur. nine times.—γένυσι: dat. of place. See G. 190; H. 783.—πλησθῆναι: inf. after πρίν. See G. 274; H. 965.

πευκάενθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη  
125 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντι.

130 Ζεὺς γὰρ μεγάλης γλώσσης κόμπους  
ὑπερεχθαίρει, καὶ σφας ἐσιδῶν  
πολλῶ ρεύματι προσνισσομένους  
χρυσοῦ καναχῆς ὑπέροπτα,  
παλτῶ ρίπτει πυρὶ βαλβίδων  
ἐπ' ἄκρων ἦδη  
νίκην ὀρμώντ' ἀλαλάξαι.

130. W. ὑπερόπτην.

123. *πευκάενθ' Ἡφαιστον*: of the god is predicated what belongs really to his gift alone; so in 1007. The fire of torches is meant, these being usually made with pitch.

124-126. *Such a tumult of war was raised about his rear* (i.e. of the retreating Argives), an onset not to be resisted by the dragon foe. *τοῖος* always gives the reason in Soph. for what precedes, here for *ἔβα*. Cf. *O. T.* 1303, οὐδ' ἐσιδεῖν δύναμαι σε, τοίαν φρίκην παρέχεις μοι. *Aj.* 560, οἷτοι σε μή τις ὑβρίσῃ, τοῖον φύλακα ἀμφὶ σοι λείψω. — *ἐτάθη*: like *τείνει βοήν*. Cf. *Hom. Il.* xvii, 543, ἐπὶ Πατρόκλῳ τέτατο κρατερῆ ὕσμινη. — *δυσχείρωμα*: used only here. Cf. *δυσχείρωτος*, *hard to subdue*. Nom. in appos. with *πάταγος*. — *δράκοντι*: dat. of interest with *δυσχείρωμα*. *δράκων* is a term freq. used of an enemy. So *Aesch. Cho.* 1047, *δυοῖν δρακόντων*, of Aegisthus and Clytaemnestra; *Eur. Orest.* 479, *ὁ μητροφόντης δράκων*, of Orestes. In *Aesch. Sept.* 290, the Theban chorus fears the Argives *δράκοντας ὡς τις πελειῆς*, and in 381, Tydeus, one of the assailants, *μαργῶν ὡς δράκων βοᾷ*.

129. *ρεύματι*: dat. of manner. *ρεῦμα* of an armed host, freq. Cf. *Aesch. Pers.* 412, *ρεῦμα Περσικοῦ στρατοῦ*.

130. *καναχῆς*: lit. *in a great stream of clank of gold, i.e. of clanking gold*. The reference is to the noise or clank of their gilded weapons on the march. — *ὑπέροπτα*: *disdainfully*; neut. pl., used adv. Cf. *O. T.* 883, *εἰ δέ τις ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται*.

131. *παλτῶ κτέ.*: *smites with brandished thunderbolt*. The word *παλτῶ* suggests the zig-zag flicker of the lightning. — *βαλβίδων ἐπ' ἄκρων*: *upon the summit of the battlements*. The metaphor is taken from the *δρόμος διαυλος*, in which the runner was to complete the entire circuit and return to the starting-point; hence *goal*.

133. *ὀρμώντα*: in agreement with the supplied obj. of *ρίπτει*; *one who was hurrying*. The reference is to Capaneus, one of the seven that led the Argive host. Cf. *Aesch. Sept.* 432; *Eur. Phoen.* 1174. The fall of Capaneus was a favorite representation in art, especially in gem-cutting. An Etruscan sarcophagus represents him

## Στροφή β.

ἀντίτυπος δ' ἐπὶ γὰρ πέσε τανταλωθεῖς,  
 135 πυρφόρος ὃς τότε μαινομένα ξὺν ὄρμῃ  
 βακχεύων ἐπέπνει ρίπαῖς ἐχθίστων ἀνέμων.  
 εἶχε δ' ἄλλα τὰ μὲν,  
 140 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἄρης  
 δεξιόσειρος.

ἐπτὰ λοχαγοὶ γὰρ ἐφ' ἐπτὰ πύλαις  
 ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον

138. W. τὰ Διός.

falling headlong from a scaling-ladder. Three gems represent the lightning flashing behind him.

134. ἀντίτυπος: pred. with πέσε; lit. *struck back*, i.e. with a counter blow. In return for the fire which he wished to kindle, he was struck by the fire from heaven. Or, *striking back*, i.e. with a rebound from the earth that beat him back. Schol., ἄνωθεν τυπεῖς ὑπὸ τοῦ κερανοῦ κάτωθεν δ' ὑπὸ τῆς γῆς. Suid. explains ἀντίτυπος by τὸ οὖν ὀπισθοῦν ἀντιβαῖνον τῇ ἀφῆ. So most edit.

135. πυρφόρος: as *fire-bearer*; for emphasis placed before the rel. clause in which it belongs. Cf. 182. Cf. O. C. 1318, εὔχεται Καπανεὺς τὸ Θήβης ἄστν δρῶσειν πυρ.

136. βακχεύων ἐπέπνει: *frenzied was blowing against it* (sc. τῇ πόλει).

137. With blasts of most hostile winds; cf. 930. The furious onset of Capaneus is likened to a tornado.

138. τὰ μὲν: the things just mentioned, sc. the boastful defiance of Capaneus. — ἄλλα: *otherwise*, i.e. than

he expected. In the next verse all the others with their different fates are contrasted with him. Cf. Philostratus, *Imagines* i. 26 (p. 402), ἀπόλογο δ' οἱ μὲν ἄλλοι δόρασι καὶ λίθοις καὶ πελέκεσι, Καπανεὺς δὲ λέγεται κεραυνῷ βεβλήσθαι, πρότερος κόμπῳ βαλὼν τὸν Δία.

139. στυφελίζων: Schol. ταρασσων.

140. δεξιόσειρος: found only here. The sense is, with the strength and dash of a right trace-horse. The horse on the right side in the race had to be the stronger and more swift because it passed over the greater distance in rounding the turning-posts of the race-course from right to left. Cf. *El.* 721, δεξιὸν ἀνὲς σειραῖον ἵππον. Aesch., *Agam.* 1640, compares a proud man to σειραφόρον κριθῶντα πῶλον.

141. These chieftains are named by Aesch. in his "*Seven against Thebes.*" Afterwards by Soph., *O. C.* 1311 ff. Adrastus, who, acc. to the myth, escaped, is not usually reckoned among the seven.

145 Ζηνὶ τροπαίῳ πάγχαλκα τέλη,  
πλὴν τοῖν στυγεροῖν, ᾧ πατρὸς ἐνὸς  
μητρός τε μιᾶς φύντε καθ' αὐτοῖν  
δικρατεῖς λόγχας στήσαντ' ἔχρον  
κοινοῦ θανάτου μέρος ἄμφω.

Ἄντιστροφή β'.

ἀλλὰ γὰρ ἃ μεγαλώνυμος ἦλθε Νίκα  
τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβᾳ,  
150 ἔκ μὲν δὴ πολέμων τῶν νῦν θέσθε λησμοσύναν,  
θεῶν δὲ ναοὺς χοροῖς

151. W. *χερῶν νῦν θέσθαι.*

143. *τροπαίῳ*: Schol. *διὰ τὸ φεγγα-  
δεῖν καὶ τροπὴν ποιεῖν τῶν πολεμίων.*  
— *τέλη*: *tribute, offerings.* *Left*  
*the tribute of their brazen panoplies.*  
After gaining a victory, it was cus-  
tomary to hang up the arms taken  
from the foe as trophies sacred to  
Zeus.

144. *τοῖν στυγεροῖν*: *the two wretched*  
*men.* "The fall of the brothers, each  
by the other's hand, left it undecided  
which was the conqueror, which the  
conquered, so that they supplied no  
*τέλη* to Zeus." Schn. — Nor would  
arms polluted with the blood of  
kindred be dedicated to Zeus.

145. *αὐτοῖν*: see on 56.

146. *δικρατεῖς*: *co-equally victori-  
ous, i.e. each against the other.* In  
*Aj.* 252, the Atridae are called "co-  
equals in power." The Schol. explains  
by *ἅτι ἀλλήλους ἀπέκτειναν.* W. takes  
it here in the sense of *both the strong*  
*(spears).* — *ἔχρον . . . ἄμφω*: "Each  
strove for sole inheritance, but they

share equally in a death which each  
has given and each has received."  
Camp.

148. *ἀλλὰ γάρ*: *γάρ* confirms or  
gives the reason for the thought  
introduced by *ἀλλά*, which may be  
either left to be supplied, as in  
155, or explicitly added, as in 150,  
with *δή*. In the latter case, the sent.  
introduced by *γάρ* may be taken as  
simply parenthetic, as in 392.

149. *πολυαρμάτῳ*: Pind. calls  
Thebes *φιλάρματος, εὐάρματος, κλέξια-  
πος, χρυσάρματος.* — *ἀντιχαρεῖσα*: *re-  
joicing in the face of, joyfully greeting.*  
The prep. indicates the direction as  
in *ἀντιβλέπω, ἀντιλάμπω.* Some prefer  
to follow the interpretation of a  
Schol., *rejoicing mutually.*

150. *ἔκ*: *after.* — *θέσθε λησμοσύ-  
ναν*: = *λάβετε.* Cf. *O. T.* 134, *ἔθεσθ'*  
*ἐπιστροφήν,* and see on 66. Supply  
*αὐτῶν* from *πολέμων* with *λησμοσύναν.*

152. *θεῶν*: one syllable by syni-  
zesis.

παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελήχθων  
Βάκχιος ἄρχοι.

155 ἀλλ' ὄδε γάρ δὴ βασιλεὺς χώρας,  
Κρέων ὁ Μενουκέως, νεοχμὸς [ταγός],  
νεαράϊσι θεῶν ἐπὶ συντυχίαις  
χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,  
ὅτι σύγκλητον τήνδε γερόντων  
160 προὔθετο λέσχην  
κοινῷ κηρύγματι πέμψας;

156 ff. W. νεοχμὸς υ υ —  
υ υ — υ υ — νεαράϊσι θεῶν  
ἐπὶ συντυχίαις χωρεῖ, τινὰ δὴ.

2  
ἔπι - ἰ  
conjugation  
.  
5. 3. 4. 5. and  
6. 3. 3. 6.  
Thebes Song.

153. παννυχίοις: the joyful procession shall celebrate the praises esp. of the patron god of the city, Dionysus (1122), to whom choral songs and dances (1146) by night are most appropriate; and besides, visit all the temples and altars of the city.

154. ἐλελήχθων: shaking Thebes (with his dancing). Lat. pede terram quatens. Pind., *Pyth.* vi. 50, applies this epithet to Poseidon. Connect Θήβας with this word, lit. the shaker of Thebe. For such a gen. many parallels are found, e.g. O. C. 1348, τῆσδε δημοῦχος χθονός, Aesch. *Sept.* 109, πολλοχοι χθονός. — Βάκχιος: often for Βάκχος. — ἄρχοι: the change from the subjv. in exhortation to the opt. expressing a wish.

155. ἀλλ' . . . γάρ: But, hold, or, enough, for, etc. — ὄδε: join with χωρεῖ, here comes. Cf. 526, 626.

156. Κρέων and Μενουκέως are scanned with synizesis. — ταγός: a conjecture of W. See App.

158. τίνα δὴ: what, pray. They wonder why they have been summoned. — ἐρέσσω: as πορφύρει πολλά, καλχαίνειν ἔπος (20) express figuratively the troubled and uncertain state of an agitated mind, so here the conscious and determined action of the mind is indicated by the figure of rowing. Similar is *Aj.* 251, τοίας ἐρέσσουσιν ἀπειλάς. Cf. also Aesch. *Ag.* 802, πρᾶξιδων οἶακα νέμων.

159. ὅτι: introduces the reason of the enquiry. — σύγκλητον: an allusion to the extraordinary session of the ecclesia.

160. προὔθετο: appointed. The mid. means for a conference with himself. Cf. Luc. *Necyom.* 19, προὔθεσαν οἱ πρυτάνεις ἐκκλησίαν.

161. κηρύγματι: dat. of means. — πέμψας: Schol. μεταστειλόμενος.



## Ἐπεισόδιον α.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ  
 πολλῶ σάλῳ σείσαντες ὄρθωσαν πάλιν·  
 ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα  
 165 ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖου  
 σέβοντας εἰδῶς εὖ θρόνων αἰεὶ κράτη,  
 τοῦτ' αὖθις, ἡνίκ' Οἰδίπους ὄρθου πόλιν,  
 κάπεὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι

162. Creon comes upon the stage through the middle door of the palace, clad in royal attire, and attended by two heralds, after the manner of kings in the representation of tragedy (578, 760). He delivers his throne address to the Chorus, who represent the most influential citizens of Thebes. In his address he declares his right to the succession and lays down the principles of his administration. This gives him occasion to proclaim his first command, which he seeks to justify. The speech may be divided into the following corresponding parts of 8, 8, 6, 8, 6 verses, followed by 9 and then by 4. 162-9, occasion of the assembly; 170-7, Creon, the new ruler, not yet tried; 178-83, his views; 184-91, their application to his conduct; 192-7, first command; 198-206, second command; 207-10, closing summary. — *ἄνδρες*: a respectful term of address, like the Eng. *gentlemen*. *πολιταὶ* or *θηβαῖοι* might have been added. — *πόλεος*: for *πόλεως*; not found elsewhere in Soph., but occurs in Aesch. (*cf. Suppl.* 344). In Eur. (*cf. ὄφεος, Bacch.* 1026) and Aristoph. (*cf. φῦσεος, Vesp.* 1282), the

gen. in *-os* for *-ws* occurs several times in trimeters.

163. *σάλῳ σείσαντες*: alliteration. "The ship of state" has been a favorite figure with all poets from Alcaeus to Longfellow. *Cf.* 190. *O. T.* 22, *πόλις σαλεύει κἀνακουφίσαι κἀρα βυθῶν ἔτ' ὄχ' ὅλα τε φοινίου σάλου*. Eur. *Rhes.* 249, *δταν σαλεύη πόλις*.

164. *ὑμᾶς*: obj. of *ἔστειλα*. *Cf. Phil.* 60, *στειλαντές σε ἐξ οἴκων μολεῖν*. *Id.* 494, 495, *πολλὰ γὰρ τοῖς ἰγμένοις ἔστειλλον αὐτὸν ἰκεσίους πέμπων λιτὰς . . . μ' ἐκσῶσαι*, where the person is added, as here, in the dat. to express the means. — *ἐκ πάντων δίχα*: *apart from all*, i.e. the rest.

165. *τοῦτο μὲν*: has its correlative in *τοῦτ' αὖθις* (167). See on 81.

166. *σέβοντας*: partic. in indir. disc. See G. 280; H. 982. The time of the partic. is impf. See GMT. 16, 2. — *θρόνων κράτη*: *enthroned power*. *Cf. O. T.* 237, *κράτη τε καὶ θρόνους νέμω*.

167. Supply the thought of *σέβοντας κτέ.* from the preceding verse. — *ὄρθου*: *guided aright*.

168. *διώλετο*: the poet does not indicate whether he follows here the tradition acc. to which Oedipus

- παῖδας μένοντας ἐμπέδοις φρονήμασιν.  
 170 ὄτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν  
 καθ' ἡμέραν ὤλοντο, παῖσαντές τε καὶ  
 πληγέντες αὐτόχειρι σὺν μιάσματι,  
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω  
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.  
 175 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν  
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν  
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῆ.  
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν  
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,

died at Thebes (*cf.* Hom. *Il.* xxiii, 679), or that which made him die in exile. In the later written *Oedipus Coloneus*, the sons succeed to the throne before the death of Oedipus. But the statement of the text does not conflict with that, διόλωσθαι being a word of more general meaning than θνήσκειν. — κείνων παῖδας: descendants of Laius and of Oedipus.

169. μένοντας κτέ.: remained loyal to (*ἀμφί*), with steadfast purpose.

170. ἐκείνοι: refers here to what is nearest, *sc.* παῖδας. But κείνων above refers, as usual, to what is remote. — ὅτε: causal. — πρὸς: with ὤλοντο which is pass. in sense. — διπλῆς μίαν: see on 14.

172. αὐτόχειρι κτέ.: with the pollution of mutual murder. See on 56. αὐτόχειρ in 900, 1175 is somewhat different.

174. ἀγχιστεῖα: the neut. pl. adj. instead of the abstract subst. ἀγχιστεία. γένους depends on it. By virtue of being next of kin to the deceased. The poet makes no account of the other myth (Boeotian), which states that Polynices and Eteocles left sons.

175–190. This passage is introduced by Demosthenes in his oration *De Falsa Legatione*, § 247, with application to his own times. — ἀμήχανον: *sc.* ἔστι. — παντός: cuiusque. — δέ: its force, as that of γάρ in 178, is determined by the connection as follows: “After those named before, to whom you were loyal, I am now king. But I cannot yet claim your confidence, because a man is thoroughly well known only after he has proved himself in the exercise of authority. For he who in guiding the affairs of state is base and cowardly is wholly to be despised.”

176. ψυχὴν, φρόνημα, γνώμην: feeling, spirit, principles. — πρὶν ἂν . . . φανῆ: the subjv. after πρὶν because of the neg. force in ἀμήχανον. See GMT. 67, 1.

177. ἐντριβῆς: the proverb ἀρχὴ ἄνδρα δεικνυσθαι, originally attributed to Bias, one of the seven sages, appears in various forms in Greek literature. *Cf.* Plut. *Dem.* and *Cic.* iii.

179. μὴ . . . ἄπτεται: the indic. in a general rel. clause. See GMT. 62, x. 1.

- 180 ἀλλ' ἐκ φόβου του γλώσσαν ἐγκλήσας ἔχει,  
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ.  
 καὶ μείζον ὅστις ἀντὶ τῆς αὐτοῦ πάτρας  
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.  
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,  
 185 οὐτ' ἂν σωπήσαιμι τὴν ἄτην ὀρώων  
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας,  
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς  
 θείμην ἐμαυτῶ, τοῦτο γιννώσκων ὅτι  
 ἦδ' ἐστὶν ἡ σφύζουσα, καὶ ταύτης ἔπι  
 190 πλείοντες ὀρθῆς τοὺς φίλους ποιούμεθα.  
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν.

180. τοῦ: obj. gen. after φόβου. — ἐγκλήσας ἔχει: see on 22. Cf. Shak. Rich. II. i. 3: "Within my mouth you have engaoled my tongue, Doubly portcullised with my teeth and lips." Cf. 605 *infra*. Creon has in mind what he speaks of below (289 ff.) more openly, *sc.* his own courage in publicly forbidding the burial of Polynices.

181. πάλαι: the Schol. says: καὶ πρὶν ἄρξαι καὶ νῦν ὅτε ἐπὶ τὴν ἀρχὴν ἐλήλυθα.

182. μείζον: as an object of greater value. — ἀντὶ: with the comp. instead of ἢ. So Trach. 577, στέρξει γυναῖκα κείνος ἀντὶ σου πλέον.

183. οὐδαμοῦ: *i.e.* ἐν οὐδεμιᾷ χώρῃ. Cf. Xen. Anab. v. 7. 28, οὐδ' ἐν ἑλησθε ἄρχοντας ἐν οὐδεμιᾷ ἔσονται. Hence, I hold in no esteem. Cf. Aesch. Pers. 497, θεοὺς νομίζων οὐδαμοῦ.

184. γάρ: gives the reason of οὐδαμοῦ λέγω. — ἴστω Ζεὺς: a solemn oath. So Trach. 399, ἴστω μέγας Ζεὺς.

186. ἀντὶ τῆς σωτηρίας: added to τὴν ἄτην for the sake of intensifying

the expression by adding its opposite. Cf. Trach. 148, ἕως τις ἀντὶ παρθένου γυνὴ κληθῆ.

187. Const., οὐτ' ἂν φίλον θείμην ἐμαυτῶ ἄνδρα δυσμενῆ χθονός. This is said in allusion to Polynices.

188. τοῦτο γιννώσκων: *this being my conviction, sc.* what follows.

189. ἦδε ταύτης: both refer to ἡ χθών.

190. ὀρθῆς: upright, safe. The metaphor is apparent. Cf. 163. — τοὺς φίλους: our friends, *i.e.* those we have. The thought is, that upon the safety of the state depends all our good; with the loss of the public welfare we lose every private possession. Pericles expresses this thought very forcibly in his funeral oration (cf. Thuc. ii. 60) as follows: καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένης τῆς πατρίδος οὐδὲν ἥσσον ζυναπόλλυται, κακοτυχῶν δὲ ἐν εὐτυχούσῃ πολλῶ μᾶλλον διασφύζεται.

191. τοιοῖσδε νόμοισι: by such principles as these. — αὔξω: the pres., be-

καὶ νῦν ἀδελφὰ-τῶνδε κηρύξας ἔχω  
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίπου πέρι·  
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν  
 195 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί,  
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι  
 ἅ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·  
 τὸν δ' αὖ ξύναμιον τοῦδε, Πολυνείκην λέγω,  
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
 200 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ  
 πρήσαι κατάκρας, ἠθέλησε δ' αἵματος  
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,

202. *δρακ* cause Creon is already engaged in putting these principles into execution, as he goes on to say.

192. ἀδελφά: Schol. *ὁμοία*. — τῶνδε: depends on ἀδελφά, gen. of connection or possession. See G. 181; H. 754 d. — κηρύξας ἔχω: see on 22.

194. The sincerity of Creon is apparent throughout this speech; he believes honestly that this decree is for the best interests of the state. So much of the decree as related to Æteocles had already been fulfilled (25); solemn libations by the citizens and a monument alone were lacking. — πόλεως: a dissyllable by synizesis.

196. τὰ πάντ' ἐφαγνίσαι: to add (ἐπι) all sacred offerings.

197. ἔρχεται κάτω: esp. the libations poured upon the grave. What is done to the departed is supposed to pass down to Hades, and to rejoice or to grieve him; as Achilles says in *Il.* xxiii. 179, χαῖρέ μοι, ὦ Πάτροκλε, καὶ εἰν Ἄϊδαο δόμοισιν· πάντα γὰρ ἦδη τοι τελέω, τὰ πάροιθεν ὑπέστην. — Electra (*Soph. El.* 435 ff.) says to

her sister, who comes to bring offerings from Clytaemnestra to the tomb of Agamemnon, "to the winds with them, etc., where none of these things shall approach the resting-place of our father."

198. τὸν ξύναμιον: repeated in τοῦτον (203), is the obj. of κτερίζειν, κωκύσαι (204). — λέγω: W. construes λέγω ἐκκεκρηῦχθαι μήτε τινα κτερίζειν μήτε κωκύσαι. It is better taken in the sense of *I mean*, indicating contempt, with change in punctuation. Cf. *Phil.* 1261, σὺ δ' ὦ Πολύαρτος παῖ, φιλοκλήτην λέγω, ἔξελθε.

199. ἐγγενεῖς: of his race, tutelary.

201. πρήσαι: used in a general sense, *destroy, lay waste*. — θεοῖς: refers to the images of the gods, the most sacred of which were the ancient statues of wood. The poet prob. had in mind Aesch. *Sept.* 582, πόλιν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς πορθεῖν, which is there also said of Polynices.

202. κοινοῦ: Schol. ἀδελφικοῦ. — πάσασθαι: the metre determines whether this form is from *πατέσθαι*

τούτον πόλει τῆδ' ἐκκεκήρυκται τάφω  
 μήτε κτερίζω μήτε κωκύσαι τινα,  
 205 ἔαν δ' ἄθαπτον καὶ πρὸς οἰωνῶν δέμας  
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθὲν τ' ἰδεῖν. ἢ  
 τοιούδ' ἐμὸν φρόνημα, κοῦποτ' ἔκ γ' ἐμοῦ  
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.  
 ἀλλ' ὅστις εὔνους τῆδε τῆ πόλει, θανῶν  
 210 καὶ ζῶν ὁμοίως ἔξ' ἐμοῦ τιμῆσεται.

## ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέων,  
 τὸν τῆδε δύσνον καὶ τὸν εὐμενῆ πόλει.

203. W. ἐκκεκηρῦχθαι. 211. W. κυρεῖν.

or πάομαι. Figurative, and expressive of great fury. Cf. *El.* 542, "Αἰδης τιν' ἡμερον ἔσχε δαίσασθαι τῶν ἐμῶν τέκνων; Hom. *Il.* iv. 35, εἰ δὲ σὺ γ' ὤμων βεβρόθοις Πρίαμον. — τοὺς δέ: irregular const., as if τῶν μὲν αἵματος πάσασθαι had preceded.

204. τινά: every one, or with the neg., no one, whoever he may be. The infs. of this verse vary in tense without much difference in sense.

205 f. Const., ἔαν ἄθαπτον (τούτον) δέμας (in appos.) ἐδεστὸν καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν. — δέμας: in distinction from νεκρός and νέκυς, commonly means a living body, or, as here, the person in his bodily form, like σῶμα in prose. Cf. 944. — ἰδεῖν: like Lat. *aspectu*, join with αἰκισθὲν. Cf. *O. T.* 792, γένος ὄραν ἑπλητον. *Aj.* 818, δῶρον ἀνδρὸς ἐχθίστου ὄραν.

207. The peroration refers with the word φρόνημα to the main theme (176) of the address.

208. τιμὴν προέξουσι: receive honor

before (in preference to) the just. A rhetorical exaggeration: the issue is only as regards equal honor. In like manner the ruler states the case extravagantly in 486, 769, 1040.

209. ὅστις: sc. ἂν ᾖ or ἐστί. — θανῶν καὶ ζῶν: the more emphatic word first.

211. The Chorus indicates, in a respectful spirit, its disapproval of the conduct of the ruler by the emphatic position of σοί, by the use of που (213), by characterizing Polynices simply as δύσνον and not as ἄδικον or κακόν, and by impatience manifested in 218 and 220. Also in *ἔνεστί σοι* lies an acknowledgment only of the actual power of Creon, and 220 implies an obedience that springs from fear, and not from conviction of right. This does not escape Creon's observation, 290.

212. The accs. are loosely connected with ἀρέσκει, as though it were οὕτω τάσσεις. Or, we may supply the idea of ποιεῖν, the phrase being ἀρέσκει

νόμφ δὲ χρῆσθαι παντί που γ' ἔνεστί σοι  
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

215 ὡς ἂν σκοποί νυν ἦτε τῶν εἰρημένων.

ΧΟΡΟΣ.

νεωτέρω τῷ τοῦτο βαστάζω πρόθεσ.

ΚΡΕΩΝ.

ἀλλ' εἶσ' ἐτοῖμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι ;

ΚΡΕΩΝ.

τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

213. W. παντί που μέτεστί. 218. W. ἄλλω.

τῶν ταῦτα ποιεῖν τῶν. This const. is intimated by the gloss ποιεῖν on the margin of L<sup>2</sup>.

213. πού: *I suppose*; sarcastic. — γί: throws its emphasis on παντί. — ἔνεστί σοι: *it is in your power*. Cf. Shak. Rich. III. iv. 2: "Your grace may do your pleasure."

214. χῶπόσοι ζῶμεν: abridged for καὶ (περὶ ἡμῶν) δπόσοι ζῶμεν.

215. (See) that then ye be the guardians of what has been said. — ὡς ἂν ἦτε: ἂν with the subjv. in an obj. clause. See GMT. 45, n. 1 and n. 4. An impv. is implied. See GMT. 45, n. 7. See also Kühn. 552, An. 6. W. connects this sent., which he supposes interrupted by the leader of the Chorus, with 219, i.e. that ye may be, etc., *I command you not to yield, etc.* But the response of the Chorus indicates that they understood this expression by itself as a direct com-

mand. — νυν: inferential; since you have heard my views.

216. τοῦτο: the Chorus mistake the meaning of Creon, supposing that by σκοποί he referred to the task of watching the dead body in order that it should not be buried.

217. γί: gives a contrast to 219. "I am having the dead watched; do ye give attention to the people."

218. "If that is provided for, what is this other (sc. in 215) command?" For τί . . . τοῦτο, see on 7. Cf. Phil. 651, τί γὰρ ἔτ' ἄλλ' ἐρῶς λαβεῖν.

219. τὸ μὴ 'πιχωρεῖν: sc. ἐπεντέλλω. — τοῖς ἀπιστοῦσιν: those who are disobedient. ἀπιστεῖν = ἀπειθεῖν here and in 381, 656.

220. ὅς: represents ὅστε as correlated with ὅτω, and is necessary because the subj. (τῖς) of ἔστιν is omitted. Cf. Xen. Anab. ii. 5. 12, τῖς ὅτω μαίνεται ὅστις οὐ βούλεται σοι φίλος

## ΧΟΡΟΣ.

220 οὐκ ἔστω οὕτω μῶρος, ὅς θανεῖν ἐρά̃.

## ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων  
ἄνδρας τὸ κέρδος πολλακίς διώλεσεν.

## THIRD SCENE. CREON. GUARD.

## ΦΥΛΑΞ.

ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο  
δύσπνους ἰκάνω, κούφον ἐξάρας πόδα.  
225 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,  
οδοῖς κυκλῶν ἔμαντὸν εἰς ἀναστροφὴν.

223. W. οὐχ, ὅπως σπουδῆς.

*ἐλπίδων*; From this verse we infer that the Coryphaeus had already heard Creon's proclamation (36).

221. οὗτος: *this is the wages*; οὗτος is attracted from the neut. τὸ θανεῖν to the gender of the pred. — ὑπ' ἐλπίδων: *by the hopes it raises*. Cf. Stobaeus, Flor. 110, 21, αἱ πονηραὶ ἐλπίδες ὡσπερ οἱ κακοὶ ὀδηγοὶ ἐπὶ τὰ ἁμαρτήματα ἄγουσιν.

222. διώλεσεν: gnomic aor. See G. 205, 2; H. 840.

223. The guard enters the scene at the left of the spectators. His circumstantial recital, his homely terms of expression, his sly humor, and the avarice he displays in this interview, mark the common man in distinction from the hero of tragedy. "The messenger in the *Trachiniae*, the Corinthian in the *Oedipus Tyrannus*, the pretended shipmaster in the *Philoctetes*, afford the same sort of contrast to the more tragic

personages." Camp. — οὐχ: see on 96. Cf. 255. — ὅπως: lit. *how*, an indir. interr., but here equiv. to *ὅτι*, *that*, in a declarative sent. This use of ὅπως is freq. in Hdt. in a neg. clause. Cf. ii. 49; iii. 116; v. 89. In Att. this use is rare; yet cf. *Antig.* 685, and *O. T.* 548, τοῦτ' αὐτὸ μὴ μοι φράξ', ὅπως οὐκ εἰ κακός.

224. "Not breathless with haste have I come, like a messenger of good tidings." — κούφον κρέ.: *having raised up a nimble foot*. Cf. Eur. *Troad.* 342, μὴ κούφον ἀίρη βῆμ' ἐς Ἀργείων στρατόν.

225. φροντίδων ἐπιστάσεις: lit. *haltings for reflections*; i.e. to consider what to do. Bl. fancies that Milton imitated this passage in his *Samson Agon.* 732: "with doubtful feet and wavering resolution I come, still dreading thy displeasure."

226. ὀδοῖς: dat. of place.

227. ἠῶδα μισθουμένη: pleonasm, as

ψυχὴ γὰρ ἤνθα πολλά μοι μυθουμένη·  
 τάλας, τί χωρεῖς οἱ μολῶν δώσεις δίκην;  
 τλήμων, μένεις αὖ; κεῖ τάδ' εἴσεται Κρέων  
 230 ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ;  
 τοιαῦθ' ἐλίσσων ἦντον σπουδῇ βραδύς,  
 χούτως ὁδὸς βραχεῖα γίγνεται μακρά.  
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν  
 σοί. κεῖ τὸ μηδὲν ἐξερωῶ, φράσω δ' ὁμως·  
 235 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,  
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

## ΚΡΕΩΝ.

τί δ' ἔστω ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;

231. W. σχολῆ.

in Ep. usage. So in Hdt. *ἔλεγε φάς, ἔφη λέγων*. This is common in the speech of daily life. Cf. Arist. *Au.* 472, *ἔφασκε λέγων*. A messenger in *Aj.* 757 uses the phrase *ἔφη λέγων*. He speaks of his *ψυχὴ* as of a third person who is talking with him. Cf. Shak. *Henry V.* iv. 1: "I and my bosom must debate a while."

228. τί: adv. *why?* — οἱ: for *ἐκεῖσε οὐ*.

229. αὖ: on the contrary.

230. ἀλγυνεῖ: pass. Schol. *τιμωρηθῆση*.

231. ἦντον: sc. *τὴν ὁδόν*. Cf. 805. — σπουδῇ βραδύς: with slow haste. A proverbial oxymoron, quite natural to the conversational style of the soldier. Cf. *O. C.* 306, *κεῖ βραδύς σπεύδει*. Lat. *festina lente*.

232. A witty reversal of the common phrase "to make a long way short." As we say, "to make a long story short."

233. ἐνίκησεν: prevailed. Cf. 274. The subj. is *μολεῖν*.

234. σοί: dat. of direction as in prose after *ἔχειν*. Cf. Thuc. iii. 33. 1, οὐ στήσων ἄλλῃ ἢ Πελοποννήσῃ. So in poetry with verbs of motion. This use of the dat. is prob. an extension of the dat. of interest. Cf. Aesch. *Prom.* 358, ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἔγγυκνον βέλος. *O. C.* 81, ὦ τέκνον, ἦ βέβηκεν ἡμῖν ὁ ξένος; Caesural pause after the first syllable; cf. 250, 464, 531, 1058. — τὸ μηδέν: since he knows only that the deed has been done, but not who did it. — δέ: in the apodosis marks more pointedly the contrast. Cf. *O. T.* 302, εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὁμως.

235. δεδραγμένος: clinging fast to. Cf. *Il.* xiii. 393, κόνιος δεδραγμένος αἵματούσης.

236. τὸ μὴ παθεῖν: as if *ἐλπίζω* preceded. A similar construction *ad sensum* in 897, 1246. For the aor. inf. with *ἔν*, see GMT. 41, 4, n. 4, fn. — τὸ μόρσιμον: there is a kind of grim humor in saying that he expects to suffer nothing except what is destined.



ΦΤΛΑΞ.

φράσαι θέλω σοι πρῶτα τάμαντου· τὸ γὰρ  
 πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,  
 240 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.

ΚΡΕΩΝ.

εὖ γε στοχάζει κάποφράγνυσαι κύκλω  
 τὸ πρᾶγμα. δηλοῖς δ' ὡς τι σημανῶν νέον.

ΦΤΛΑΞ.

τὰ δευὰ γάρ τοι προστίθησ' ὄκνον πολύν.

ΚΡΕΩΝ.

οὐκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;

ΦΤΛΑΞ.

245 καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως  
 θάψας βέβηκε καπὶ χρωτὶ διψίαν

241. W. τί φροιάζει. 242. W. σημαίων.

238. γάρ: introduces the explanation of what has just been said. So in 407, 999.

240. δικαίως: supplies the prot. to ἂν πέσοιμι; i.e. εἰ δικαίως πάθοιμι.

241. You aim carefully, and fence the deed off from yourself on all sides. The terms are evidently borrowed from the occupation of the soldier. — ἀποφράγνυσαι: means primarily "to fence off by means of a rampart." Cf. Shak. *Henry VIII.* iii. 2: "The king in this perceives him, how he coasts and hedges his own way."

242. δηλοῖς: cf. 20. — ὡς: for its use with the partic., see GMT. 113, N. 10 a. Cf. *Aj.* 326, δηλός ἐστιν ὡς τι δρασεῖον κακόν.

243. γάρ: (yes) for, etc.

244. ποτέ: here expresses impatience, like Lat. *tandem*. Cf. *Phil.* 816, Φ1. μέθες μέθες με. NE. ποῖ μεθῶ; Φ1. μέθες ποτέ. — ἀπαλλαχθεὶς ἄπει: relieve me of your presence and be off? ἀπαλλάττεσθαι applies not only to the relief of a person from something disagreeable, but also to the disagreeable thing that by its departure gives relief. Cf. 422.

246. θάψας: inasmuch as to strew the body with dust was the essential part of burial, and in the view of the ancients had the same value for the spirits of the departed as burial with full rites. — καπὶ: καί correlated with καί in the next verse. — διψίαν: lit. thirsty, i.e. dry. Cf. πολυδίψιον "Ἄργος, Hom. *Il.* iv. 171.

κόνων παλύνας κάφαγιστεύσας ἅ χρή.

ΚΡΕΩΝ.

τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΤΛΑΞ.

οὐκ οἶδ'· ἐκεῖ γὰρ οὔτε που γενῆδος ἦν  
 250 πλήγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ  
 \* καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη  
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.  
 • ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπός  
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.  
 255 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὔ,

247. The ἐπί in composition has the same force here as in 196.—  
 ἅ χρή: i.e. τὰ νόμιμα; prob. fillets of wool and fruits. Also libations.

248. ἀνδρῶν: the undesigned selection of this word is calculated to heighten on the part of the spectators (already informed in the prologue who would do the deed) their expectation of Creon's subsequent surprise.

249. οὔτε . . . οὐ: instead of ὅτε . . . ὅτε; almost confined to poetry. Cf. 258. O. C. 972, ὅς ὅτε βλάστας πατρός, οὐ μητρὸς εἶχον.— γενῆδος: aze. Contracted from γενῆς.

250. δικέλλης ἐκβολή: lit. upturning of mattock, i.e. earth turned up by a mattock. There was nothing to indicate the deed of a human being; the earth strewn over the corpse had not been taken from this locality.

251. χέρσος: dry, barren, in distinction from ground that is broken and cultivated.

252. τροχοῖσιν: "the circumstantial account of the guard mentions every conceivable way of marking or disturbing the surface of the ground,

that he may deny the existence of every possible trace." Schn.— τίς: adds to the indefiniteness. Cf. O. T. 107, (Φοῖβος) ἐπιστέλλει τοὺς αὐτοέντας τιμωρεῖν τινας. O. C. 288, ὅταν ὁ κύριος παρῆ τις. Cf. 951.

253. The guards relieved one another during the night. But they had either not been placed on duty forthwith, or had not gone promptly, or had not kept a sharp enough watch at the dawning light. The elder Philostratus, *Imagines* ii. 29, assumes that the deed was done when it was yet night, and portrays rhetorically a scene in which Antigone by the light of the moon takes up her brother's body in her arms, in order to bury it secretly by the side of the tomb of Eteocles.

254. θαῦμα δυσχερὲς: a sight of wonder and dismay.

255. ὁ μὲν: it, i.e. ὁ νέκυσ. For the guard, who thinks of nothing else, the art. is sufficiently explicit.— μὲν, μὲν: the first has for its correlative δέ in 257; the second, δέ in 256.— ἠφάνιστο: had been put out of sight.—

λεπτὴ δ', ἄγος φεύγοντος ὡς, ἐπὴν κόνις.  
 σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν  
 ἐλθόντος, οὐ σπᾶσαντος, ἐξεφαίνετο.  
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,  
 260 φύλαξ ἐλέγχων φύλακα· κἂν ἐγίγνετο  
 πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.  
 εἷς γάρ τις ἦν ἕκαστος οὐξεργασμένος,  
 κοῦδεῖς ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι·

οὔ: for the accent of this word and of ὡς in the next line, see G. 29, n. 1; H. 112.

256. λεπτὴ . . . κόνις: also for the accidental passer by, as in this case, it sufficed to cast three handfuls of earth upon an unburied corpse in order to escape defilement and to be free from sacrilege. Cf. Hor. *Od.* I. 28, 36, *iniectio ter pulvere currae*. Schol., οἱ γὰρ νεκρὸν δρῶντες ἄταφον καὶ μὴ ἐπαμησάμενοι κόνιν ἐναγεῖς εἶναι ἐδόκουν. — φεύγοντος: sc. *τινός*. Cf. *El.* 1323, *κλύω τῶν ἐνδοθεν χωροῦντος (τινός)*. Xen. *Anab.* iv. 8. 4, *εἶπον ἐρωτήσαντος (sc. αὐτοῦ) ὅτι Μάκρωνές εἰσιν*.

257. θηρὸς: θῆρ usually not of domestic animals. Cf. 1082.

258. οὔ: asyndeton; regularly would be οὔτε. See on 249. Cf. Aesch. *Prom.* 451, *οὔτε δόμους . . . οὐ ζυλουργίαν*. "Neither were any footprints to be seen on the ground, nor were marks of the teeth of any devouring beast found on the body."

259. ἐρρόθουν: an admirable word to express the confused noise of the wrangling. Camp. translates, "words of abuse were loudly bandied to and fro."

260. φύλαξ: nom. as if *ἐρροθούμεν* had gone before. Cf. Aesch. *Prom.* 200, *στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο*,

οἱ μὲν θέλοντες ἐκβαλεῖν . . . οἱ δὲ σπεύδοντες. — κἂν ἐγίγνετο: the prot. would regularly be *εἰ μὴ τις ἔλεξε*, for which we have *λέγει τις* 269. The impf. for the sake of vividness, placing the strife in the present. Cf. *O. C.* 950, *ἐχειροδύμην ἔγραν. καὶ ταῦτ' ἂν οὐκ ἔπρασσον εἰ μὴ μοι ἀρὰς ἤρατο*. *O. T.* 124, *πῶς ὁ ληστής, εἰ μὴ ξὺν ἀργύρῳ ἐπράσσειτ' ἐνθένδ', ἐς τόδ' ἂν τολμῆς ἔβη*;

261. τελευτῶσα: adv. *to finish with, at the end*. — ὁ κωλύσων: either by revealing the real criminal or by the interference of superior authority. Cf. *Phil.* 1242, *τίς ἔσται μ' οὐκικωλύσων τάδε*;

262. εἷς . . . τις . . . ἕκαστος: *each single individual of us in turn (tis) was the perpetrator, sc. in the opinion of the rest of us*.

263. From the neg. the opposite is often supplied; here from οὐδεῖς, ἕκαστος as subj. of *ἔφευγε*. Cf. *Soph.* *Erg.* 327, *οὐδεῖς δοκεῖ εἶναι πένης ἂν ἄνοσος, ἀλλ' αἰεὶ νοσεῖν*. *Plat. Symp.* 192 e, *ταῦτα ἀκούσας οὐδ', ἂν εἷς ἐξαρηθείη . . . , ἀλλ' ἀτεχνῶς (sc. ἕκαστος) οἶοιτ' ἂν ἀκηκοέναι*. — *ἔφευγε μὴ εἰδέναι*: *shunned all knowledge (of the deed)*. For the use of *μὴ*, see G. 283, 6; H. 1029 Cf. 443, 535. *O. C.* 1740, *ἀπέφυγε τὸ μὴ πίπτειν κακῶς*. Eur. *Herac.* 506, *παρὸν σφε σῶσαι φευξόμεσθα μὴ θανεῖν*;

ἤμεν δ' ἐτοῖμοι καὶ μύδρους αἶρειν χεροῖν  
 265 καὶ πῦρ διέρπειν καὶ θεοὺς ὀρκωμοτεῖν  
 τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναί  
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.  
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσι πλέον,  
 λέγει τις εἰς, ὃς πάντας ἐς πέδον κάρᾳ  
 270 νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἴχομεν  
 οὐτ' ἀντιφωνεῖν, οὐθ' ὅπως δρῶντες καλῶς  
 πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον

269. W. λέγει τις, εἰς ὃς.

264. μύδρους: *pieces of red-hot metal*. Such ordeals were uncommon among the Greeks. See Becker's *Charicles*, p. 183 f. Cf. Paus. vii. 25. 8. "Probably 'the waters of jealousy' spoken of in the Book of Numbers, c. 5, was an ordeal. Under the name of 'The judgments of God,' these methods of testing the guilt or innocence of suspected persons were prevalent in Europe during the middle ages. There were two kinds of ordeal in England, *fire-ordeal* and *water-ordeal*. The former was performed either (as here) by taking in the hand a piece of red-hot iron, or by walking barefoot and blindfold over nine red-hot ploughshares, and if the person escaped unhurt, he was adjudged innocent. Water-ordeal was performed either by plunging the bare arm to the elbow in boiling water, or by casting the person suspected into a river or pond of cold water, and if he floated, without an effort to swim, it was an evidence of guilt, but if he sunk, he was acquitted." Milner.

265. πῦρ διέρπειν: *to pass through the fire*. Cf. Hor. *Od.* II. 1, *incedis per ignes suppositos cineri*

*doloso*. Verg. *Aen.* xi. 787, *et medium freti pietate per ignem | cultores multa premimus vestigia pruna*. — ὀρκωμοτεῖν: *take oath by*, followed by the obj. clause τὸ . . . δρᾶσαι . . . ξυνειδέναί.

266. τῷ ξυνειδέναί: lit. *know with anyone*, i.e. be privy to his deed, be his accomplice.

267. μήτ' εἰργασμένῳ: supply μήτε before βουλευσάντι as the correlative of μήτε before εἰργασμένῳ. Similar are *Phil.* 771, *ἐκόντα μήτ' ἄκοντα*. Pind. *Pyth.* iii. 30, *οὐ θεός, οὐ βροτὸς ἔργοις οὔτε βουλαῖς*.

268. ἐρευνῶσι: sc. *ἡμῖν*. — πλέον: the thought is that nothing more was to be gained by enquiry.

269. λέγει τις εἰς: *some one speaks*. Instead of εἰς τις. Cf. Plat. *Soph.* 235 b, *τοῦ γένους εἶναι τοῦ τῶν θαυμαστωποῶν τις εἰς*.

270. εἴχομεν: *εἶχειν* is used in the sense of *know how* when followed by the inf.

271. ὅπως δρῶντες: *by what course of action*. Cf. *Aj.* 428, *οὔτοι σ' ἀπειργεῖν οὐθ' ὅπως ἐῶ λέγειν ἔχω*.

272. καλῶς πράξαιμεν: *εἰ εἴχομεν, σφζοίμεθα*. — ἀνοιστέον: *reported*.

σοὶ τοῦργον εἴη τοῦτο κοῦχὶ κρυπτέον.  
καὶ ταῦτ' ἐνίκα, κάμῃ τὸν δυσδαίμονα  
275 πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν.  
πάρειμι δ' ἄκων οὐχ ἑκούσιν, οἶδ' ὅτι·  
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

## ΧΟΡΟΣ.

ἄναξ, ἐμοί τοι, μὴ τι καὶ θεήλατον *Διὸς ἔπος*  
τοῦργον τόδ', ἢ ξύννοια βουλεύει πάλοι.

## ΚΡΕΩΝ.

280 παῦσαι πρὶν ὀργῆς καὶ με μεστῶσαι λέγων,  
μὴ φευρεθῆς ἄνους τε καὶ γέρων ἅμα.  
λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων  
πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.

280. W. ὀργῆς κατὰ με.

274. ἐνίκα: see on 233.

275. καθαιρεῖ: *seizes upon*, hence *condemns*; an Att. law-term. — τοῦτο τὰγαθόν: *ironical*. Schol. ἐπειδὴ εἰς τὰ ἀγαθὰ κλήρους βάλλουσιν. ἐν ἤθει τοῦτό φησιν.

276. ἑκούσιν: for the plur., see on 10. The dramatists are partial to such combinations as ἄκων οὐχ ἑκούσιν. Cf. Aesch. *Prom.* 19, ἄκοντά σ' ἄκων δυσλύτοις χαλκεύμασι προσπασσαλεύσω. Eur. *Hipp.* 319, φίλος μ' ἀπόλλυσ' οὐχ ἑκούσαν οὐχ ἑκόν. — οἶδ' ὅτι: *I am sure* (sc. *that I am here, etc.*). Freq. thus used parenthetically.

277. στέργει: *likes*. Cf. Shak. *Ant. and Cleop.* ii. 5, "Tho' it be honest, it is never good to bring bad news."

278. "The conscience of the elders, which was stifled at first, begins to awaken in the presence of the mysterious fact." Camp. When the Chorus

participate in the dialogue, the Coryphaeus, as representative, speaks alone, sometimes in the sing., as here, and sometimes in the plur. number. Cf. 681. — μὴ τι καὶ: *lest somehow even*. — θεήλατον: sc. *ἐστίν*. For the indic., see GMT. 46, N. 5 a and footnote. Cf. 1254. Plat. *Lach.* 196c, δρῶμεν μὴ Νικίας οἴεται τι λέγειν.

279. ἢ ξύννοια κτέ.: *for some time my mind has been anxiously deliberating*.

280. καὶ: its force falls on μεστῶσαι; *before you have quite filled*. Or, it gives increased force to the warning, καὶ often belonging to expressions of fear and warning. Cf. *Phil.* 13, μὴ καὶ μάθῃ μ' ἤκοντα.

281. ἄνους: "Old men are supposed to be wise; be careful lest the proverb *dis παῖδες οἱ γέροντες* prove to be true in your case." Cf. *O. C.* 930, καὶ σ' ὁ πληθύνων χρόνος γέρονθ' ὁμοῦ τίθησι καὶ τοῦ νοῦ κενόν.

πότερον ὑπερτιμῶντες ὡς εὐεργέτην  
 285 ἔκρυπτον αὐτόν, ὅστις ἀμφικίονα  
 ναοὺς πυρώσων ἦλθε κάναθήματα  
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν·  
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοὺς;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως  
 290 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί,  
 κρυφῆ κára σείοντες, οὐδ' ὑπὸ ζυγῶ  
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.  
 ἐκ τῶνδε τούτους ἐξέπίσταμαι καλῶς

284. *πότερον* . . . ἢ: two possibilities are presented that may make it prob. that the burial was a favor bestowed by the gods; either that they deemed Polynices to be good, or that they honor the wicked. The first supposition is refuted by the addition of *ὅστις* . . . *διασκεδῶν*; the second needs no refutation.

285. *ἔκρυπτον*: as in 25 without γῆ. Cf. O. C. 621, *οἰμὸς εἶδων καὶ κεκρυμμένος νέκυς*. — *ὅστις*: one who. See L. and S., s.v. II.

286. *πυρώσων*: to lay waste with fire.

287. *γῆν ἐκείνων*: the patron deities were at the same time the owners of the land. Cf. Plat. *Laws*, iv. 717 a, *τοὺς τὴν πόλιν ἔχοντας θεοὺς*. *ἐκείνων* belongs also to the subst. in the preceding verse. — *διασκεδῶν*: used figuratively; may be rendered to abolish. Cf. O. C. 619, *τὰ νῦν ξέμφανα δεξιῶματα ὄρει διασκεδῶσιν*.

288. *εἰσορᾶς*: like *ὄρᾶς*. Cf. Eur. *Hipp.* 51, *εἰσορῶ τῶνδε στείχοντα*.

289. *ταῦτα*: i.e. my decree. — *πάλαι*: not long ago as referring to former time, for Creon had just come to power. *πάλαι* is often used of time passing now and may be rendered,

*for some time have been, etc.* Cf. 1036. *El.* 676, *θανόντ' Ὀρέστην νῦν τε καὶ πάλαι* (sc. in 672) *λέγω*. Here Creon alludes directly to *πάλαι* 279. The Chorus had said, "for some time I have been thinking," and Creon answers sharply, "for some time you have been muttering against my command."

290. *ἄνδρες*: purposely left indefinite. — *ἐρρόθουν*: cf. 259. Eur. *Andr.* 1096 of a popular tumult, *κακὰ τοῦδ' ἐχάρει βόθιον ἐν πόλει κακόν*. — *ἐμοί*: dat. of hostile direction, at me.

291. *κρυφῆ* . . . *σείοντες*: covertly shaking the head, like an animal preparing to throw off the yoke.

292. *δικαίως*: rightly; i.e. as I had a right to expect that they should. — *ὡς στέργειν ἐμέ*: so as to accept my sway. *ὡς* = *ὥστε*. See GMT. 98, 2, n. 1. So in 303. For *στέργειν* in this sense, cf. Aesch. *Prom.* 10, *ὡς ἂν διδαχθῆ τὴν Διὸς τυραννίδα στέργειν*.

293. *ἐκ τῶνδε*: the malcontents in 290. — *τούτους*: the as yet unknown perpetrators of the deed. Thus, of the murderers of Agamemnon, without further designation, *αὐτοῖς El.* 334, *τούτων* 348, *τούτους* 355. Cf. also *Antig.* 400, 414, 685.

παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.  
 295 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος  
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις  
 πορθεῖ, τόδ' ἀνδρας ἐξανίστησιν δόμων,  
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας  
 χρηστὰς πρὸς αἰσυχρὰ πράγμαθ' ἴστασθαι βροτῶν.  
 300 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν  
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.  
 ὅσοι δὲ μισθαρνοῦντες ἦνυσαν τάδε,  
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.  
 ἀλλ' εἶπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,  
 305 εὖ τοῦτ' ἐπίστασ', ὄρκιος δέ σοι λέγω,  
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου  
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμοῦς,

294. *παρηγμένους*: led astray.

295. *ἀνθρώποισιν*: dat. of interest with *ἔβλαστε*. — *οἶον*: the omitted antec. is *τοιούτων*.

296. *νόμισμα*: institution. Camp. translates "usance." From this word comes our Eng. "numismatics." Currency, coin, is that which is sanctioned by usage. — *τοῦτο*: in agreement with *νόμισμα* instead of with *ἄργυρος*.

297. *πορθεῖ*: cf. Hor. *Od.* III. 16, 8 ff., *Aurum per medios ire satellites | et perrumpere amat saxa, potentius | ictu fulmineo.* — *ἐξανίστησιν*: drives out.

298. *ἐκδιδάσκει*: to be taken as the principal pred. upon which *ἴστασθαι* depends, and *καὶ παραλλάσσει* is epexegetic as though it were *παραλλάσσον* (by perverting).

299. *πρὸς... ἴστασθαι*: stand (ready) for, turn to.

300. *πανουργίας ἔχειν*: equiv. to

*πανουργεῖν*, to play the villain. So *ἐλπίδας ἔχειν* = *ἐλπίζειν*, *ἄγρας ἔχειν* = *ἀγρεύειν*. Cf. *νηπιδας ὀχέειν*, Hom. *Od.* i. 296.

301. *εἰδέναι*: to be conversant with, practised in. So of the Cyclops, Hom. *Od.* ix. 189, *ἀθελίστια ἦδη*.

303. *χρόνῳ ποτὶ*: at some time or other; join with *ὡς δοῦναι*. For *ὡς*, see on 292. Cf. Aesch. *Suppl.* 732, *χρόνῳ τοι κυρὴ τ' ἐν ἡμέρᾳ δώσει δίκην*. This threat is made against the guards, whom Creon supposes to have become abettors of the deed under the influence of bribes.

304. *ἀλλά*: serves here, as often, to break off impatiently the previous train of thought or remark. — *εἶπερ*: not throwing any doubt upon the statement, but emphasizing it; as we might say "if indeed man is an immortal being."

305. *ὄρκιος*: pred. adj. for adv. See G. 138, N. 7; H. 619.

οὐχ ὑμῖν Ἄιδης μῦθος ἀρκέσει, πρὶν ἂν  
ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,  
310 ἢ εἰδότες τὸ κέρδος ἔνθεν οἰστέον,  
τὸ λοιπὸν ἀρπάξῃτε καὶ μάθηθ' ὅτι  
οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.  
ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας  
ἀτωμένους ἴδοις ἂν ἢ σεσωσμένους.

ΦΥΛΑΞ.

315 εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω;

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

308. οὐχ . . . ἀρκέσει, πρὶν ἂν: there is a confusion of two const.: (1) οὐχ ὑμῖν Ἄιδης ἀρκέσει, to which μῦθος is added for emphasis, i.e. οὐ θανείσθε μόνον; and (2) οὐ θανείσθε πρὶν κτέ. The Φύλαξ is to take this message to his fellows." Camp. — See GMT. 67, with 1, for subjv. after πρὶν. — μῦθος: the Ion. form, used where the metre requires a trochaic word. So also in 508, 705.

309. κρεμαστοί: hung up; prob. by the hands, so as to be flogged, after the manner of slaves, and for the purpose of compelling them to testify by whom they were bribed. In the courts, testimony was extorted from slaves by the rack. Cf. the punishment of Melanthius, Hom. Od. xxii. 174 ff.

310. τὸ κέρδος: the supposed bribery of the guards is in his mind. Cf. 222. — οἰστέον: one must get.

311. τὸ λοιπόν: for the future. — ἀρπάξῃτε . . . μάθητε: the former continued, the latter momentary. The

bitterness of this sarcasm is manifest. Cf. 654. Oedipus blinded his eyes ὀσθούνεκ' ἐν σκότῳ τὸ λοιπὸν ὀψοῖατο (O. T. 1273).

312. ἐξ ἅπαντος: from any and every source. Cf. O. C. 807, ὅστις ἐξ ἅπαντος εἰδ λέγει. — τὸ κερδαίνειν: for τὸ κέρδος, obj. of φιλεῖν.

313. τοὺς πλείονας: the comparison is between ἀτωμένους and σεσωσμένους, not between πλείονας and its opposite; i.e. τοὺς πλείστους ἀτωμένους μᾶλλον ἂν ἴδοις ἢ σεσωσμένους. So in O. C. 795, ἐν δὲ τῷ λέγειν κάκ' ἂν λάβοις τὰ πλείον' ἢ σωτήρια.

315. δώσεις: will you permit (me?) — στραφεῖς οὕτως ἴω: am I to turn about and depart thus (i.e. without a chance to say anything more)? Cf. Phil. 1067, ἀλλ' οὕτως ἔπει. For the deliberative subjv., see G. 256; H. 866, 3.

316. καὶ νῦν: even now; modifies λέγεις. W. joins with οἶσθα; but we should then have οὐκ οἶσθα οὐδὲ νῦν.



ΦΥΛΑΞ.

ἐν τοῖσιν ὡσὶν ἢ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡΕΩΝ.

τί δαί; ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;

ΦΥΛΑΞ.

ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ᾧτ' ἐγώ.

ΚΡΕΩΝ.

320 οἴμ' ὡς ἄλημα δῆλον ἐκπεφυκὸς εἶ.

ΦΥΛΑΞ.

οὔκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

318. W. τί δαὶ ῥυθμίζεις.

317. δάκνει: are you stung. The sense of the question is, whether his grief is superficial or profound.

318. τί δαί: what, pray? expression of surprise. Cf. Eur. *Iphig. Aul.* 1444, τί δαί; τὸ θνήσκειν οὐ τάφος νομίζεται; — ῥυθμίζεις κτέ.: are you defining where my grief is located? He refers, of course, to the preceding statement of the guard. — ὅπου: sc. ἐστίν. Cf. *Aj.* 33, τὰ δ' οὐκ ἔχω μαθεῖν ὅπου.

319. τὰς φρένας, τὰ ᾧτα: partitive appos. with σέ. See H. 625 c.

320. οἴμ': i.e. σίμοι. Cf. 1270, *Aj.* 354, 587. This word presents the only instance of the elision of a diphthong in Soph., whence W. and many others have taken this as the accus. σίμοι, a form warranted by οὐ ἐμὲ δελεήν in *Anthol. Pal.* 9, 408. But the dat. form σίμοι, ὤμοι is elsewhere the rule. — ἄλημα: wily knave. Odysseus is named thus in *Aj.* 381 and 389, where

the Schol. explains it by τρίμμα, παραλογιστικὸν πανούργημα. Here the Schol. has τὸ περίτριμμα τῆς ἀγορᾶς (an allusion, doubtless, to Dem. *De Corona*, § 127, where Dem. speaks in these terms of Aeschin.). The abstract term used for the concrete, as in 533, 568, 756. The partic. in the neut. agrees with the pred. noun.

321. οὔκουν κτέ.: (however that may be, sc. that I am an ἄλημα) this deed at any rate I never did. Cf. 993. *Phil.* 872, οὔκουν Ἀτρεΐδαι τοῦτ' ἔπρασαν. γέ brings into prominence the antithesis between τοῦτο τὸ ἔργον and the acute and knavish character of the soldier. "However refined a knave I may be, still," etc.

322. And that too having betrayed your soul for money. The explicit denial of the guard gives Creon the occasion to charge the deed directly upon him.

ΦΥΛΑΞ.

φεῦ·  
ἦ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῆ δοκεῖν.

ΚΡΕΩΝ.

κόμψευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ  
325 φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι  
τὰ δειλὰ κέρδη πημονὰς ἐργάζεταιαι. ο.

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστ'· ἐὰν δέ τοι  
ληφθῆ τε καὶ μή, τοῦτο γὰρ τύχη κρινεῖ,  
οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.  
330 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς  
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

326. W. τὰ δεινὰ κέρδη.

323. The sense is, "one should not in general make a conjecture where one has no knowledge; doubly bad is it when this conjecture is a groundless one." The first intimation of reproof lies in γέ. Camp. translates, "what a pity that one who is opinionated should have a false opinion." Boeckh makes δοκεῖν subj. of δοκεῖ, and renders, "Oh truly bad, when one is determined to hold false opinions."

324. κόμψευε: Schol. σεμνολογεῖ τὴν δόκησιν περιάλει.—τὴν δόξαν: that conjecture, i.e. of which you speak.

325. τοὺς δρῶντας: the perpetrators. Here Creon drops the charge made in 322 and returns to the thought of 306-312.

326. τὰ δειλὰ κέρδη: cowardly gain; i.e. gain obtained through secret bribery.

327. Creon has left the stage through the *porta regia*. The following lines of the guard are a soliloquy.—ἀλλά: the suppressed thought is "may we not have to say that, etc. (325-26), but may he, etc."—εὐρεθείη: sc. ὁ δρῶν.—μάλιστα: above all.

328. τε καί: i.e. ἐὰν τε ληφθῆ καὶ ἐὰν μή. Whether he be taken or not. τέ and καί often represent our Eng. disjunctive *or*. The regular correlatives are τέ...τέ, as in εἶτε...εἶτε. Cf. Phil. 1298, ἐὰν τ' Ἀχιλλέως παῖς ἐὰν τε μὴ θέλῃ.

329. οὐκ ἔσθ' ὅπως: lit. there is not in what way, i.e. it is not possible that.

330. καὶ νῦν: "even now I am preserved as by a miracle, and the second time I should run the greatest possible risk." The guard leaves the scene by the door through which he had entered. Cf. 223.

## Στάσιμον α.

ΧΟΡΟΣ.

Στροφή α.

πολλὰ τὰ δεινά, κούδεν' ἀνθρώπου δεινότερον πέλει·  
 335 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ  
 χωρεῖ, περιβρυχίουσιν  
 περῶν ὑπ' οἴδμασιν,  
 θεῶν τε τὰν ὑπερτάταν, Γᾶν  
 ἄφθιτον, ἀκαμάταν ἀποτρύεται,

332 ff. "Human ingenuity has subdued earth, water, and air, and their inhabitants, and has invented language, political institutions, and the healing art. The consciousness of this power can incite man to what is good, and when he observes law and right, he occupies a high position in the state. But arrogance leads him to commit deeds of wantonness; with a man of this character I would have nothing to do." The strange burial, in defiance of the royal edict, furnishes the immediate occasion to the Chorus for celebrating human skill and uttering warning against arrogance.—The correspondence of the rhythms is brought out more effectively by the double occurrence of πόντου, and by the position of the similarly formed words ἀνεμένον μηχανῶν, παρτοπόρος ἄπορος, and ὑψίπολις ἄπολις, in the corresponding verses of the strophe and antistrophe.—πολλὰ τὰ δεινά: many are the wonderful things. Cf. Aesch. Choeph. 585, πολλὰ μὲν γὰρ τρέφει δεινὰ δειμάτων ἄχη . . . ἀλλ' ὑπέρολμον ἀνδρὸς φρόνημα τίς λέγοι; —πέλει: = ἐστίν.

334. τοῦτο: i.e. τὸ δεινὸν οἱ δεινότατον implied in δεινότερον; as in 296,

so here the pron. agrees with the more remote subst. —καί: correlated with τέ in 338.

335. νότῳ: (impelled) by the stormy south wind. Dat. of cause. Others call it a dat. of time.

336. περιβρυχίουσιν οἴδμασιν: engulfing waves, that let down the ship into their depths (βρύξ) and threaten to overwhelm it. ὑπό with the dat. = beneath. Schol. τοῖς καλύπτουσι τὴν ναῦν.

337. ὑπερτάταν: supreme, as eldest and mother of all. Soph., Phil. 392, calls her παμβῶτι Γᾶ, μήτηρ αὐτοῦ Διός. Verg. Aen. vii. 136, prima deorum.

339. ἀφθιτον: as never exhausted by the produce she so constantly supplies. The accus. is obj. of ἀποτρύεται = wears out (for his own gain). Since the trans. use of the mid. of this verb is not found elsewhere, W. governs the accus. by πολεῖων. The α privative is short by nature, but is used long by Hom. in adjs. which begin with three short syllables; and the Hom. quantity is often followed by later poets. So here, and in ἀκάματοι, ἀθανάτων, 607, 787. See L. and S. under α iv. "The (choreic) dactyls suit the thought of the continuous

340 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος,  
ἵππείῳ γένοι πολεύων.

Ἄντιστροφή α.

κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει  
345 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν  
σπείρασι δικτυοκλώστοις  
περιφραδῆς ἀνῆρ·  
κρατεῖ δὲ μηχαναῖς ἀγραύλου  
350 θηρὸς ὄρεσιβάτα, λασιαύχενά θ'

341. W. πολεύων.

342. W. κουφονέων.

round of human labor, as those of the antistrophe the movement of the steed." Camp.

340. ἰλλομένων: the Schol. explains by *περικυκλόωντων*. ἴλλω is to be distinguished from εἶλω (*εἶλω*), and seems to mean originally *wind*, *roll*. Aristot. *περὶ οὐρανοῦ*, ii. 14, says, οἱ μὲν (τὴν γῆν) ἴλλεσθαι καὶ κινεῖσθαι φασὶ περὶ τὸν πόλον μέσον. The sense, therefore, is the *winding* or *turning about* (*βουστροφηδόν*) of the ploughs at the end of the furrows.—*ἔτος εἰς ἔτος*: *from year to year*.

341. ἵππείῳ γένοι: since the harnessing of the horse is mentioned below (350), γένος may be taken here in the sense of *offspring*, i.e. *mules*. So the Schol. ταῖς ἡμίονοις, quoting Hom. *Il.* x. 352 f. Cf. also Simon. *Frg.* 13 (Bergk), χαίρετ' ἀελλοπέδων θύγατρει ἵππων.—*πολεύων*: *breaking the glebe*.

342. κουφονόων: this epithet calls attention to the blithe and thoughtless nature of birds rather than to the ease and swiftness of their motion. Cf. 617. Theognis 582, σμικρὰς ὄρνιθος κοῦφον ἔχουσα νόον.

"Then to those woods the next quick flat brings  
*The feathered kind*, where merrily they sat,  
As if their hearts were lighter than their wings."

SIR W. DAVENANT'S *Gondibert*,  
B. II. vi. st. 57.

343. ἀμφιβαλὼν: of ensnaring game with nets, which were used in hunting as well as in fishing. So Xen. in his *Cynaget.* 6. 5 ff. gives directions how to place the nets for entrapping hares.

344. ἄγει: *leads captive*. The subj. ἀνῆρ is in 348. Cf. Eur. *Hel.* 312, φόβος περιβαλὼν μ' ἄγει.

345. πόντου κτέ.: Plumptre translates "the brood in sea-depths born."—*φύσις*: the abstract for the concrete, like *τροφή* in *O. T.* 1, δὲ τέκνα, Κάδμου τροφή.

346. σπείρασι δικτυοκλώστοις: *with twisted cords woven into nets*.

347. περιφραδῆς: Schol. πάντα εἰδός.

349. ὄρεσιβάτα: Dor. gen. See G. 39, 3; H. 146 D.

350. θ': such an elision at the end of a verse, called technically *ἐπισυναλοιφή*, Soph. makes in every kind of verse. Cf. 595, 802, 1031.

ἵππον ὑπάξεται ἀμφίλοφον ζυγὸν  
οὔρειόν τ' ἀκμήτα ταῦρον.

Στροφή β'.

καὶ φθέγμα καὶ ἀνεμόεν

355 φρόνημα καὶ ἀστυνόμους ὄργας ἐδιδάξατο καὶ δυσαύλων  
πάγων ὑπαίθρεια καὶ δύσομβρα φεύγειν βέλη,  
παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται

351. W. ἵππον ἕσας ἀγει ἀμφίλοφον. 353. W. κατ' ἀνεμόεν.

357. W. πάγων αἰθρεια.

351 f. ὑπάξεται κτέ.: brings under the neck-encircling yoke the steed with shaggy mane. For the double accus., cf. Hom. *Il.* v. 731, ὑπὸ δὲ ζυγὸν ἤγαγεν Ἥρη ἵππους. The fut. has a gnomic use, denoting what man habitually does. See GMT. 25, n. 2. Cf. Pind. *Olymp.* vii. 1 ff., Φιδίαν ὡς εἴ τις ἀφνειῶς ἀπὸ χειρὸς ἑλάν | δωρήσεται | νεανία γαμβρῶ. Hdt. i. 173, εἰρομένου δὲ ἐτέρου τὸν πλησίον τίς ἐστι, καταλέξει ἑωυτὸν μητρόθεν καὶ τῆς μητρὸς ἀνανεμέεται τὰς μητέρας. With ἀμφίλοφον, cf. Hom. *Od.* iii. 486, ζυγὸν ἀμφὶς ἔχοντες.

354. φθέγμα: speech. "Soph. accepts the popular theory, which was also held by the Eleatics and Pythagoreans, that language is not an endowment of nature (φύσει), but is the result of conventional usage (θέσει 'by attribution') and cultivation." Schn. — ἀνεμόεν φρόνημα: two interpretations are possible: (1) *thought swift as the wind*; (2) *high-soaring thought*, i.e. philosophy, wisdom. In favor of (2) are the Schol., τὴν περὶ τῶν μετεώρων φιλοσοφίαν, and the gloss of Hesychius, ὑψηλόν, μετέωρον; (1) is favored by the use of ἀνεμύεις = wind-swift (see L. and S. s.v. ἠνεμύεις), and by the natural connection between

φθέγμα, the body of speech, the sound, and φρόνημα, the spirit, the contents of speech. For the sense, cf. also Hom. *Od.* vii. 36, ὡς εἰ πτερόν ἢ ἐ νόημα.

355. ἀστυνόμους ὄργας: the disposition suitable to social life. W., Wundt, and others understand this to mean the art of governing, which is favored by the Schol., τὴν τῶν νόμων ἐμπειρίαν, δι' ἧν τὰ ἕσπετα νέμονται, ὃ ἐστι διοικούνται. ὄργη in the sense of τρόπος. Cf. 875. *Aj.* 640, οὐκέτι συντρόφοις ὄργαῖς ἐμπεδος. Hor. also, *Sat.* I. 3, 103, makes the establishment of communities follow upon the fixed use of language: donec verba, quibus vocessensusquenotarent, nominaque invenerent. Dehinc opida coeperunt munire, et ponere leges.

356 f. ὑπαίθρεια: agrees with βέλη, which may be used equally well of frost and hail as of rain, in the sense of shafts. Cf. Aesch. *Agam.* 335, ἐν οἰκήμασιν ναλοῦσιν ἤδη τῶν ὑπαίθριων πάγων δρόσων τ' ἀπαλλαγέντες. Transl., and he has taught himself how to shun the shafts of uncomfortable frosts under the open sky and of driving rains.

358. ἄπορος: the asyndeton here and in 370 emphasizes the contrast.

361 τὸ μέλλον· Ἄϊδα μόνον φεῦξω οὐκ ἐπάξεται·  
νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασαι.

Ἄντιστροφή β'.

365 σοφόν τι τὸ μηχανόεν  
τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' ἐπ'  
ἔσθλόν ἔρπει·

νόμους παρείρων χθονὸς θεῶν τ' ἔνορκον δίκαν,

359 f. W. ἄπορος ἐπ' οὐδὲν ἔρχεται.

μέλλοντος Ἄϊδα.

366. W. τότ' ἐς κακόν.

368. W. νόμους πληρῶν.

359. ἐπ' οὐδὲν τὸ μέλλον: i.e. ἐπ' οὐδὲν τῶν μελλόντων.

360. Ἄϊδα: cf. ὄρεσιβάτα, 349. The gen. depends on φεῦξιν.

361. ἐπάξεται: will not procure for himself. Schol. θανάτου μόνον οὐχ εἶρεν ἰαμα. Cf. Dem. de F. L. § 259, ἀθάλατον αὐτοῖς ἐπάγονται δουλείαν. Thuc. vi. 6. 2, οἱ Σελινοῦντιοι Συρακοσίους ἐπαγόμενοι ξυμμάχους. The fut. is emphatic; he will never do it.—φεῦξιν: for φύξις, is found only here and in Hippocrates; but διάφευξις, ἀπόφευξις, κατάφευξις are found.

362. ἀμηχάνων: i.e. diseases that would otherwise be irremediable.

363. φυγὰς: points back to φεῦξις, and makes the contrast pointed.—ξυμπέφρασαι: he has jointly with others (ξύν) devised. So W. But the prep. seems to be used rather to strengthen the idea of the mid. voice, as in the phrase συμφράζεσθαι μῆτιν ἑαυτῷ. See L. and S., s.v.

365. σοφόν τι: pred.; lit. as something shrewd.—τὸ μηχανόεν: forms the counterpart to ἀμηχάνων 363, and repeats the idea of μηχαναῖς 349, since this inventive power is the main theme.

366. τέχνας: join with τὸ μηχανόεν,

inventive skill in art.—ὑπὲρ ἐλπίδα: beyond expectation.—ἔχων: his skill qualifies him to do good, yet incites him also to break through all barriers. A similar sentiment is found in Hor. Od. I. 3, 25 f. and 37–40.

367. τοτὲ μὲν κτέ.: at one time to what is base, at another to what is noble. The omission of δέ is irregular. μὲν and δέ are both wanting in El. 739, τότ' ἄλλος, ἄλλοθ' ἄπερος. The prep. ἐπὶ belongs to both adjs. πρὸς is similarly placed with the second member of the sent. in 1176. Cf. also O. T. 734, Δελφῶν κατὰ Δαυλίαν ἔγει. For a similar sentiment and expression, cf. the verse of an unknown poet quoted in Xen. Mem. i. 2. 20, αὐτὰρ ἀνὴρ ἀγαθὸς τοτὲ μὲν κακός, ἄλλοτε δ' ἐσθλός.

368. παρείρων: lit. fastening alongside of, hence weaving in with; sc. τῷ μηχανόεντι τῆς τέχνης. The Schol. explains by ὁ πληρῶν τοὺς νόμους καὶ τὴν δικαιοσύνην. That is, obedience must be combined with skill.

369. θεῶν τ' ἔνορκον δίκαν: and justice pledged with an oath by the gods. So Eur. Med. 208, τὰν Ζηνὸς ὄρκιον θέμιν. Cf. Xen. Anab. ii. 5. 7, ὄρκοι θεῶν = oaths by the gods.

370 ὑψίπολις· ἄπολις, ὅτῳ τὸ μὴ καλὸν  
 ξύνεστι τόλμας χάριν. μήτ' ἔμοι παρέστιος  
 375 γένοιτο μήτ' ἴσον φρονῶν ὃς τάδ' ἔρδει.

ἔς δαιμόνιον τέρας ἀμφινῶ  
 τόδε· ἥως εἰδὼς ἀντιλογήσω  
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;  
 ὦ δύστηνος καὶ δυστήνου  
 380 πατρὸς Οἰδιπόδα, τί ποτ'; οὐ δὴ που  
 σέ γ' ἀπιστοῦσαν τοῖς βασιλείοις  
 ἀπάγουσι νόμοις  
 καὶ ἐν ἀφροσύνῃ καθελόντες;

374. W. μήτε μοι.

370. ἄπολις: in contrast with ὑψί-  
 πολις, as ἄπορος and παντοπόρος in the  
 corresponding part of the strophe.  
*Cf.* Eur. *Troad.* 1291, ἀ δὲ μεγαλόπολις  
 ἄπολις ἔδωλεν Τροία.

372. ξύνεστι: the subj. is personi-  
 fied. *Cf.* O. C. 1244, ἄται ἀεὶ ξυνοῦσαι.  
*El.* 610, εἰ σὺν δίκῃ ξύνεστι. — χάριν =  
 Lat. gratia, causa. *Cf.* *El.* 427,  
 πέμπει με τοῦδε τοῦ φόβου χάριν.

373. παρέστιος: *quest at my hearth*;  
 ἐφέστιος is more common.

375. ἴσον φρονῶν: *of the same way*  
*of thinking* (politically), i.e. of the same  
 political party. *Cf.* Xen. *Hell.* iv. 8.  
 24, ἐβοήθει τοῖς τὰ αὐτῶν φρονούσιν.  
 τὰ τοῦ δήμου, τὰ Λακεδαιμονίων φρονεῖν,  
 and similar expressions, are freq. —  
 τάδ' ἔρδει: i.e. λέγει νόμους καὶ δίκην διὰ  
 τόλμην.

376. Antigone and the guard are  
 seen entering at the left of the spec-  
 tators. — ἐς δαιμόνιον κτέ.: *in regard*  
*to this strange marvel I stand in doubt.*  
 — ἀμφινῶ: found only here.

377. ἀντιλογήσω: subjv. of delib-  
 eration. See G. 256; H. 866, 3.

378. οὐκ εἶναι: for the use of οὐκ  
 with the inf. in indir. disc., see G. 283,  
 3; H. 1024. "Nihil in οὐκ par-  
 ticula offensionis est, quia  
 opponuntur εἰδὼς (ὅτι ἐστὶ) et  
 ἀντιλογήσω οὐκ εἶναι hoc sensu: πῶς  
 εἰδὼς ὅτι ἦδε ἢ καὶς Ἀντιγόνη ἐστὶν  
 ἀντιλογήσω ὡς οὐκ ἐστὶ." Weckl.

379. δύστηνος: the combining to-  
 gether of Antigone and her father is  
 significant, and throws light upon the  
 thought of 856.

380. Οἰδιπόδα: this gen. is found  
 in anapaestic verses also in Aesch.  
*Sept.* 886 and 1055. Οἰδιπόδος and  
 Οἰδιπόδου, also the accus. Οἰδιπόδα, are  
 not used by the tragedians. — τί ποτε:  
*what can this be?* — οὐ δὴ που σέ γε:  
*surely it is not you, is it?* *Cf.* Arist.  
*Ran.* 526, τί δ' ἐστιν; οὐ δὴ ποῦ μ'  
 ἀφελέσθαι διανοεῖ ἔδωκας αὐτός; The  
 Chorus knew that some one had de-  
 fied the command of the ruler. They  
 are surprised and pained to learn that  
 it is Antigone who must suffer the  
 penalty of disobedience.

381. ἀπιστοῦσαν: see on 219.

FOURTH SCENE. GUARD. ANTIGONE. AFTERWARDS CREON  
WITH TWO ATTENDANTS.

Ἐπεισόδιον β'.

†ΤΛΑΞ.

ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔχειργασμένη·  
385 τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὄδ' ἐκ δόμων ἄψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποία ξύμμετρος προὔβην τύχη;

†ΤΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπάμοτον·  
ψεύδει γὰρ ἢ ἴπνοια τὴν γνώμην· ἐπεὶ  
390 σχολῆ ποθ' ἦξεν δεῦρ' ἂν ἐξηύχουν ἐγὼ

382. ἀπάγουσι: a judicial term, used of *leading away* to custody those who have been caught in the act.

383. ἀφροσύνη: with this word the Chorus do not censure the deed in itself; they only call Antigone indiscreet for imperilling her life.

384. The lapse of several hours is assumed since 331. Cf. 415. — ἦδε κτέ.: *here is that one who has done the deed.* — ἐκείνη: because in the former scene the doer of this deed was the principal subject of discourse. — Creon again comes on the scene by the middle door and hears the last verse spoken by the guard. Hence the δέ and what follows in 387.

386. εἰς δέον: *for your need, opportunely.* Cf. O. T. 1416, εἰς δέον πάρεσθ' ἴδε Κρέων. The phrase naturally suggests ξύμμετρος to Creon.

387. ξύμμετρος: *coincident with; just in the nick of time to hear about.* Cf. O. T. 84, ξύμμετρος γὰρ ὡς κλύειν.

388. ἀπάμοτον: *to be abjured as a thing one will not do or undertake.* This proverb occurs first in a fragment of Archilochus (74 Bergk): χρημάτων κελπτον οὐδέν ἔστιν οὐδ' ἀπάμοτον. Cf. what the guard has said in 329.

389. *For second thoughts belie one's resolutions.*

390. σχολῆ: *hardly, be slow to (do anything).* Similar is the Eng. in Shak. *Tit. Andron.* i. 2, "I'll trust by leisure him that mocks me once." — ἦξεν ἂν: in dir. narration would be ἦξω ἂν, a rare usage. But see GMT. 41, 4. W. takes ἂν with ἐξηύχουν, i.e. *I should have declared,* and cites Soph. *Aj.* 430, τίς ἂν ποτ' ἔθε' ἴδδ' ἐπάνομος



ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·  
 ἀλλ', ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ  
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ,  
 ἡκω, δι' ὄρκων καίπερ ὦν ἀνώμοτος,  
 395 κόρην ἄγων τήνδ', ἡ καθευρέθη τάφον  
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,  
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.  
 καὶ νῦν, ἀναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν  
 καὶ κρῖνε καξέλεγχ'. ἐγὼ δ' ἐλεύθερος  
 400 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβῶν;

ΦΤΑΛΞ.

αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

τοῦμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς; Eur. *Herc. Fur.* 1355, οὐδ' ἂν φάμην ποτὲ εἰς τοῦθ' ἰκέσθαι, δάκρυ' ἀπ' ὀμμάτων βαλεῖν. Some read ἡκειν, so as to avoid the fut. inf. with ἂν.

391. ἀπειλαῖς: dat. of cause. — ἐχειμάσθην: the metaphor is well brought out by the translation of Camp., "when my soul was shaken with the tempest of your former threatenings."

392. ἐκτός: sc. ἐλπίδων: the subst. not repeated. Cf. 518.

393. οὐδέν: adv. in no respect. — μῆκος: in greatness. The thought regularly expressed would be τῇ παρ' ἐλπίδης χαρῆ οὐδὲν ἔοικεν ἄλλη ἡδονῇ, for it is of the smaller that we say it is not like the greater. But this inversion of terms is freq. with ἔοικεν. So of an unusually great fear it is said in Thuc. vii. 71. 2, ὁ φόβος ἦν οὐδενὶ ἑοικώς. Cf. Eur. *Arg.* 554, ἐκ τῶν ἀέλπτων ἢ χάρις μείζων βροτοῖς φανεῖσα

μᾶλλον ἢ τὸ προσδοκώμενον. "Pleasure that comes unlooked for is thrice welcome." Rogers' *Italy*.

394. δι' ὄρκων ἀνώμοτος: act.; bound myself by an oath (sc. that I would not come). Above pass. So ἀνώμοτος has both uses. — δι' ὄρκων: added to make the expression more vivid. So γόβοισιν, 427.

396. ἐνθάδ' οὐκ: as was done before. Cf. 275.

397. θοῦρμαιον: like our Eng. wind-fall, godsend. Hermes was the giver of good luck. Cf. Plat. *Gorg.* 486 e, οἴμαι ἐγὼ σοὶ ἐντετυχηκῶς τοιοῦτόν ἐρμαιῶ ἐντετυχηκέναί.

400. δίκαιος κτέ.: i.e. ἐμὲ δὲ δίκαιὸν ἔστιν ἀπηλλάχθαι ἐλεύθερον. — τῶνδε κακῶν: those threatened by Creon.

401. τῷ τρόπῳ πόθεν: two interrogatives combined in one sent. So the Hom. τίς πόθεν ἔσσι' ἀνδρῶν; *Trach.* 421, τίς πόθεν μολῶν;

## ΚΡΕΩΝ.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἅ φής ;

## ΦΤΛΑΞ.

ταύτην γ' ἰδὼν θάπτουσαν ὄν σὺ τὸν νεκρὸν  
405 ἀπέϊπας. ἄρ' ἔνδηλα καὶ σαφῆ λέγω ;

## ΚΡΕΩΝ.

καὶ πῶς ὀράται ἀπίληπτος ἡρέθη ;

## ΦΤΛΑΞ.

τοιούτου ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,  
πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,  
πᾶσαν κόνιν σήραντες ἢ κατέιχε τὸν  
410 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,  
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,  
ὀσμῆν' ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,

403. The sense is, "Are you in your right mind when you say this?"

404. τόν: the art. would regularly be omitted with the antec. incorporated in the rel. clause. It makes νεκρὸν more definite.

406. ὀράται: historical pres.; a use to which the tragedians are partial. They also freq. change the tense in the same sent., as here. Cf. 426-428. *Aj.* 31, φράζει τε ἀδήλωσεν. — ἐπιληπτός: caught in the act.

407. γάρ: see on 238. — ἤκομεν: the other guards may have gone, from fear and suspense, to meet their comrade on his return from the king, and, in view of Creon's threats, which were directed against them all, have returned together to watch the corpse again.

408. τὰ δεῖν' ἐκεῖνα: cf. 305 ff.

409. σήραντες: having swept off. — τόν: the art. at the end of the tri-

meter is very rare. Soph. has it also in *Phil.* 263, *O.C.* 351, and *El.* 879.

410. μυδῶν: clammy, dank. — εὖ: carefully.

411. καθήμεθ' ἄκρων ἐκ πάγων: we seated ourselves on the slope of the hills. Cf. Hom. *Od.* xxi. 420, ἐκ δίφροιο καθήμενος. *Il.* xiv. 154, στᾶσ' ἐξ Οὐλύμπιοιο. — ὑπήνεμοι: under the lee. Some join ἄκρων ἐκ πάγων directly with ὑπήνεμοι in the sense of ὄθι ἄκρων ἐκ πάγων σκέπας ἦν ἀνέμοιο, i.e. "we sat so that we were protected from the wind by the tops of the hills." — They must have sat to windward of the dead body, with their backs turned to the wind and facing the corpse, in order to be able to watch it, and at the same time to avoid the stench which in this situation the wind would blow away from them.

412. βάλῃ: the subjv. js more vivid than the opt.

ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις  
 κακοῖσιν, εἴ τις τοῦδ' ἀκηδήσοι πόνου.  
 415 χρόνον τὰδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι  
 μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος  
 καὶ καῦμ' ἔθαλπε· καὶ τότε ἑξαίφνης χθονὸς  
 τυφῶς ἀείρας σκηπτόν, οὐράνιον ἄχος,  
 πῖμπλησι πεδίου, πᾶσαν αἰκίζων φόβην  
 420 ὕλης πεδιάδος, ἐν δ' ἔμεστώθη μέγας  
 αἰθήρ· μύσαντες δ' εἶχομεν θείαν νόσον.  
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,

413. ἀνὴρ: in distributive appos. with the subj. of καθήμεθα.—ἐπιρρόθοις: Schol. λοιδῆροις. Cf. the use of ῥοθεῖν in 290.

414. κακοῖσιν: used subst. and equiv. to δνειδεσι. κακόν is used of words also in *Aj.* 1244, αἰὲν ἡμᾶς κακοῖς βαλεῖτε. Cf. *Phil.* 374, below.—ἀκηδήσοι: fut. opt. in indir. disc., and with the apod. implied in the context. See *GMT.* 26 and 77 c. Cf. *Phil.* 374 f., ἤρασον κακοῖς... εἰ τὰμὰ κείνος δπλ' ἀφαιρήσοιτό με.

416. Cf. *Hom. Il.* viii. 68, ἦμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβεβήκει.

417. χθονός: gen. of separation after ἀείρας. Cf. *O. T.* 142, βάρων ἴστασθε. *Plat. Gorg.* 524 d, ἐνθλα πάντα ἐστὶν ἐν τῇ ψυχῇ, ἐπειδὰν γυμνωθῇ τοῦ σώματος.

418. "The detailed description of this violent storm, that so greatly terrified the company of watchers, makes the undaunted courage of the heroine appear the more illustrious." Schn.—τυφῶς: a whirlwind; which, by driving on high the dust, gives the appearance of raising up a sudden storm (σκηπτόν) from the ground.—οὐράνιον: sent from heaven; or, perhaps better, reaching to heaven. Cf.

*Aj.* 196, ἄταν οὐρανίαν φλέγων. The Schol., λυκοῖν τὸν αἰθέρα, favors the latter.—ἄχος: in appos. with σκηπτόν.

420. ἐν δέ: adv., and thereupon; Lat. simul. Cf. *El.* 718, ἐν δ' ἔμεστώθη δρόμος κτίπου. *O. T.* 182, ἐν δ' (among them) ἔλοχοι ἐπιστενέχουσιν. Others take ἐν as belonging to the verb and separated from it by so-called tmesis. Other cases of tmesis occur in 427, 432, 977, 1233.

421. μύσαντες: because of the dust which was whirled aloft to the top of the hill. This circumstance is added to explain why they did not see the approach of Antigone.—εἶχομεν: we endured. Schol., ἀντειχομεν πρὸς τὴν κόνην.—θείαν: because the ἄχος was heaven-sent, the reference to οὐράνιον is not necessary.—νόσον: used by the tragedians of every kind of physical and mental suffering.

422. τοῦδε: neut., comprising all that has been mentioned.—ἀπαλλαγέντος: see on 244.—ἐν χρόνῳ μακρῷ: in the course of a long while; giving time for Antigone to come out of her concealment, with the libation ready to be poured. Cf. *Phil.* 235, τὸ λαβεῖν πρὸς-φθεγμα τοιοῦδ' ἀνδρὸς ἐν χρόνῳ μακρῷ.

ἢ παῖς ὀράται, κάνακωκύει πικρᾶς  
 ὄρνιθος ὄξυν φθόγγον, ὡς ὅταν κενῆς  
 425 εὐνῆς νεοσσῶν ὄρφανὸν βλέψη λέχος·  
 οὕτω δὲ χαῦτη, ψιλὸν ὡς ὀρᾶ νέκυν,  
 γόοισιν ἐξώμωξεν, ἐκ δ' ἀρᾶς κακὰς  
 ἡρᾶτο τοῖσιν τοῦργον ἐξειργασμένοις.  
 καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,  
 430 ἐκ τ' εὐκροτήτου χαλκίας ἄρδην πρόχου  
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.·  
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νῦ  
 θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην.

423. Why Antigone returned to the body the poet does not expressly state. It is to be inferred that she has heard or fears that the body is again exposed by the command of Creon. Accordingly she carries with her the pitcher containing the libation. — πικρᾶς: full of bitterness, sorrowful. "The quality of the object is transferred to the subject; i.e., πικρᾶς, ἕτε πασχούσης πικρά." Camp. So conversely in *Phil.* 209, τρυσάνωρ = man-afflicting is applied to αὐδᾶ, the cry which expresses the pain.

424. ὄρνιθος: descriptive gen. Order: ὡς ὅταν βλέψη λέχος εὐνῆς κενῆς ὄρφανὸν νεοσσῶν. The comparison of shrill and mournful cries with the plaintive notes of birds robbed of their young is Hom. *Cf. Od.* xvi. 216 ff., κλαῖον δὲ λιγέως, ἰδιώτερον ἢ τ' οἰωνοί, φῆναι ἢ αἰγυπιοὶ γαμψώνυχες, οἳ τ' ἐτέκνα ἀγρόται ἐξέλιοντο, πάρος περὲν ἠγενέσθαι.

425. εὐνῆς: with λέχος, couch of its nest. *Cf. Aesch. Pers.* 543, λέκτρων εὐνὰς ἀβροχίτωνας.

426. δέ: introduces the apod. with increased emphasis in prose also, and

most commonly when a pron. is expressed. *Cf. El.* 25, ὥσπερ ἴππος... ὠσαύτως δὲ σό. — ψιλόν: uncovered.

427. γόοισιν: see on 304. — ἐκ: join with ἡρᾶτο. See on 420.

428. ἡρᾶτο: impf. after the aor.; see on 406.

430. ἄρδην: ἕρασα πρόχου. Urns borne aloft on the shoulder or head in scenes of sacrifice are a favorite subject in Greek art.

431. τρισπόνδοισι: as in all sacred observances the number three plays an important part, so the libations poured on the dead consisted of three parts; sc. μελικρατον (honey with milk), wine, and spring water (*cf. Od.* x. 518); or, milk, wine, and honey with water (*cf. Eur. Iphig. Taur.* 159). In many localities olive oil was used instead of wine. These libations were poured out sometimes mixed beforehand, sometimes separate, with the face turned to the west. — στέφει: crowns, in the sense of honors. *Cf. El.* 51, τύμβον λοιβαῖσι καὶ κατατόμοις χλιδαῖς στέφαντες.

432. σὺν: together, adv. modifies θηρώμεθα. — νῦν: = αὐτήν.

καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν  
 435 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο,  
 ἀλλ' ἠδέως ἔμοιγε κάλγεινῶς ἄμα.  
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι  
 ἠδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν  
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἤσσω λαβεῖν  
 440 ἔμοι πέφυκεν τῆς ἐμῆς σωτηρίας.

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σὲ δῆ, σὲ τὴν νεύουσαν εἰς πέδον κᾶρα,  
 φῆς ἢ καταρνῆ μὴ δεδρακῆναι τάδε ;

## ΑΝΤΙΓΟΝΗ.

καὶ φημι δράσαι κούκ ἀπαρνούμαι τὸ μῆ.

439. W. πάντα τᾶλλ'.

435. ἄπαρνος δ' οὐδενὸς : an obj. gen. after an adj. kindred to a verb taking the accus. See G. 180, 2; H. 754. Cf. Hdt. iii. 66, ἔξαρνος ἦν μὴ μὲν ἀποκτεῖναι Σμέρδιν. — καθίστατο : implies her fixed and calm attitude.

436. ἀλλά : sc. καθίστατο. "But my joy was still not unmingled." For ἠδέως ἔμοι we should use a concessive clause.

437. αὐτόν : subj. accus. of τὸ πεφευγέναι, which is the subj. of ἠδιστον (ἴστί). The thought is put in a general form, that one himself.

438. τοὺς φίλους : the servant is attached to the daughter of the royal house.

439. Order : πάντα ταῦτα πέφυκέ μοι ἤσσω λαβεῖν ἢ ἡ ἐμῆ σωτηρία. Cf. El. 1015, προνοίας οὐδὲν ἀνθρώποις ἔφου κέρδος λαβεῖν ἔμεινον. For the const. of the inf., see G. 261, 2; H. 952. The

sentiment indicates the ignoble nature of the δούλος.

441. σὲ δῆ, σέ : you, I mean, you. A similar harsh tone is that of Aegisthus to Electra, El. 1445, σέ τοι, σὲ κρῖνω, ναί σέ, τὴν ἐν τῷ πάρος χρόνῳ θρασείαν. The calm repose of Antigone, who stands before Creon, in her maidenly innocence, without showing a single trace of fear or regret, exasperates him, as the tone of his address indicates. — κᾶρα : cf. 269.

442. φῆς : sc. δεδρακῆναι. μῆ is due only to καταρνῆ; for its use after the verb of denial, see G. 283, 6; H. 1029.

443. Antigone purposely imitates in her reply the form of the question, as below (450, 452) she recalls κηρυχθέντα and νόμους (447, 449). — τὸ μῆ : sc. δεδρακῆναι. Regularly τὸ μὴ οὐ. See GMT. 95, 3, π.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἂν σεαντὸν ἢ θέλεις,  
 445 ἔξω βαρείας αἰτίας ἐλεύθερον·  
 σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,  
 ἦδησθα κηρυχθέντα μὴ πρᾶσσειν τάδε;

ΑΝΤΙΓΟΝΗ.

ἦδη. τί δ' οὐκ ἔμελλον; ἐμφανῆ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

450 οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,  
 οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη  
 τοιούσδ' ἐν ἀνθρώποισιν ὤρισεν νόμους·

452. W. οἱ τούσδ' . . . ὤρισαν.

444. σὺ: to the guard. — κομίζοις ἂν: *may betake yourself*. For the opt. in mild command, see GMT. 52, 2, κ.

445. *Free and exempt from grievous imputation*. The guard departs. The actor who has played this part now has an opportunity to change his costume, in order to impersonate Ismene.

446. μῆκος: *i.e.* μακρὸν ἔπος.

447. κηρυχθέντα: the partic. is in indir. disc. after ἦδησθα and = *στι* ἐκηρύχθη. The plur. of the impers. is common with adjs. (*cf.* Aj. 1126, *δίκαια γὰρ τόνδ' εὐτυχεῖν*), very common with verbal adjs. (*cf.* 377), less common with participles, as here. *Cf.* 570, 576.

448. τί δ' οὐκ ἔμελλον: *and why should I not (know it)?*

449. δῆτα: *then*, marking an inference. "Knowing all this, did you then have the daring," etc.

450. γάρ: (*yes*), *for*. This speech of Antigone is one of the noblest passages left us in ancient literature. — *τι*: adv., *at all*.

451. τῶν κάτω θεῶν: since Δίκη sent from below the Erinyes to punish transgression. Aesch. connects her with these avenging deities. *Cf.* *Eum.* 511, ὦ Δίκα, ὦ θρόνοι τ' Ἐρινύων. *Eur. Med.* 1389, ἀλλὰ σ' Ἐρινὺς ἀλέσειε τέκνων φρονία τε Δίκη. She was held to be the daughter of Zeus and Themis.

452. τοιούσδε: *sc.* as you have laid down. *Cf.* 519. — ἐν ἀνθρώποισιν: who are endowed with a sense of obligation towards the dead.

οὐδὲ σθένειν τοσοῦτον φόβῳ τὰ σὰ  
 κηρύγμαθ' ὥστ' ἄγραπτα κάσφαλῆ θεῶν  
 455 νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.  
 οὐ γάρ τι νῦν γε κἀχθές, ἀλλ' αἰεὶ ποτε  
 ζῆ ταῦτα, κοῦδεὶς οἶδεν ἐξ ὄτου 'φάνη.  
 τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς  
 φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην  
 460 δώσειν. θανουμένη γὰρ ἐξήδη· τί δ' οὐ;  
 κεῖ μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου  
 πρόσθεν θανούμαι, κέρδος αὐτ' ἐγὼ λέγω.

454. W. ὡς τᾶγραπτα.

462. W. αὐτ' (= αὐτό).

454 f. Instead of connecting *ἔστε δύνασθαι* with τὰ σὰ κηρύγματα and making this its subj. Antigone generalizes the expression: *that one being a mortal (sc. you) should be able, etc.* Editt. generally make *θνητὸν ὄνθ'* refer to Creon, supplying *σέ* in thought from τὰ σὰ κηρύγματα. But Prof. Goodwin (*Proceedings Amer. Philol. Assoc.* 1876, p. 4) supposes that Antigone has herself in mind,—*that I being a mere mortal, etc.* The gender is no objection. Cf. Eur. Med. 1017, 1018. In favor of this view it is urged that Antigone is more concerned throughout the passage with defending her own conduct than with condemning Creon.—*ὑπερδραμεῖν*: lit. *to run beyond* (as in a race); here, *to overpass, to render void*; nearly the same as *ὑπερβαίνειν*, above. Cf. Eur. Ion. 973, καὶ πῶς τὰ κρείσσω θνητὸς αὐσ' ὑπερδράμω. Aristot. Rhet. i 15, ἐὰν μὲν ἐναντίος ἢ ὁ γεγραμμένος (νόμος) τῷ πράγματι, τῷ κοινῷ νόμῳ χρηστῆος καὶ τοῖς ἐπιεικέσιν ὡς δικαιωτέροις. καὶ... τὸ μὲν ἐπιεικὲς αἰεὶ μένει καὶ οὐδέποτε μεταβάλλει, οὐδ' ὁ κοινός, κατὰ φύσιν γὰρ

*ἔστιν· οἱ δὲ γεγραμμένοι πολλῶν. In connection with this he refers to Antig. 456 and 458. "Let not a mortal's vain command, Urge you to break th' unalterable laws Of heav'n-descended charity." Mason's Elfrida.*

456. *νῦν κἀχθές*: form one idea, *to-day and yesterday*. The brief duration of merely human institutions is meant.—*αἰεὶ ποτε*: "everlastingly, without any clear distinction of past or future. *ποτέ* gives the effect of indefiniteness or infinity." Camp.

457. *ἐξ ὄτου*: *since when; sc. χρόνου*.

458. *τούτων*: i.e. *νομῶν*, namely, for their violation; depends on τὴν δίκην.—*οὐκ ἔμελλον*: *I was not about to, did not mean to*.—*ἀνδρός*: of a mere man, emphatic.

459. *ἐν θεοῖσι*: in respect of, i.e. towards the gods; the penalty due them.

460. *τί δ' οὐ*: and why should I not (have known that I must die)?

461. *τοῦ χρόνου*: Schol., *τοῦ εἰμαρμένου δηλονότι*.

462. *αὐτε*: "you call it penalty, I, on the contrary, gain." Cf. Shak. Julius Caesar, iii. 1:

ὅστις γὰρ ἐν πολλοῖσι ὡς ἐγὼ κακοῖς  
 ζῆ, πῶς ὄδ' οὐχὶ κατθανὼν κέρδος φέρει ;  
 465 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν  
 παρ' οὐδέν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς  
 μητρὸς θανόντ' ἄταφον ἀνεσχόμεν νέκυν,  
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.  
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,  
 470 σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὠμοῦ πατρὸς  
 τῆς παιδός· εἵκειν δ' οὐκ ἐπίσταται κακοῖς.

467. W. μητρὸς θ' ἐνός τ' ἄταφον.

"*Caes.* Why he that cuts off twenty years of life cuts off so many years of fearing death.  
*Brut.* Grant that, and then is death a benefit."

464. Caesura after the first syllable. See on 234. — φέρει: for φέρεται. The act. is often used for the mid. by Soph. Cf. O. C. 5, σμικρὸν μὲν ἐξαιτούνητα, τοῦ σμικροῦ δ' ἔτι μείον φέροντα.

465. οὕτως: such being the case.

466. παρ' οὐδέν: see on 35. — ἄλγος: instead of a word of general meaning the Greeks often use a word of more definite sense. Here ἄλγος (ἔστιν) for the more general idea of regard. — ἂν: see on 69.

467. τὸν ἐξ ἐμῆς κτέ.: the one sprung from my own mother. — θανόντ' κτέ.: when dead I had suffered to be (sc. ὄντα) an unburied corpse.

468. κείνοις: at that, the supposed thought. — τοῖσδε: at this, sc. what she had done.

470. σχεδόν τι: mockingly spoken of any fact or affair which the speaker believes to be undoubted; it almost appears to me that; it wants but little that; possibly. In like tone Electra closes a long speech to her mother, *Éi.* 608, εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις, σχεδόν τι τὴν σὴν οὐ κατασχύνω φύσιν. — μῶρῳ, κτέ.: "I bear the charge of folly from a fool." Plumptre. The sharpness of the utterance is enhanced by the repetition μῶρα, μῶρῳ, μωρίαν.

471. The harshness of this last remark the discreet and venerable Chorus cannot approve. Their words, however, do not express censure so much as a characterization of Antigone. Order: τὸ γέννημα τῆς παιδὸς δηλοῖ (sc. ὅν) ὦμόν (pred.) ἐξ ὠμοῦ πατρὸς.

472. ἐπίσταται: sc. ἡ παῖς. — εἵκειν κακοῖς: cf. *Phil.* 1046, ὁ ξένος φάτιν τήνδ' εἶπ', Ὀδυσσεῦ, κοῦχ ὑπέκουσαν κακοῖς.



## ΚΡΕΩΝ.

- ἀλλ' ἴσθι τοι τὰ σκληρ᾽ ἄγαν φρονήματα  
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον  
475 σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῆ  
θραυσθέντα καὶ ραγέντα πλείστ' ἂν εἰσίδοις·  
σμικρῶ χαλινῶ δ' οἶδα τοὺς θυμουμένους  
ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει  
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.  
480 αὐτῇ δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο,  
νόμους ὑπερβαίνουσα τοὺς προκειμένους·  
ὑβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,  
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.  
ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὐτῇ δ' ἀνήρ,  
485 εἰ ταῦτ' ἀνατὶ τῆδε κείσεται κράτη.

473. ἀλλά: "but pride comes before destruction." By ἀλλά Creon connects his reflections immediately with the last words of the Chorus. Bl. remarks how exactly, though unconsciously, Creon describes in the following words his own case.—τὰ σκληρ᾽ ἄγαν φρονήματα: *excessively stubborn dispositions.*

474. πίπτειν: *fail, break down.* Inf. after ἴσθι, *know that, etc.* (not *know how*); see G. 280, κ. 3, and cf. οἶδα καταρτυθέντας below. Cf. Aesch. Pers. 173, εἰ τὸδ' ἴσθι μὴ σε δις φράσαι. Eur. Med. 593, εἰ νῦν τὸδ' ἴσθι μὴ γυναικὸς οὐνεκα γῆμαί με λέκτρα.

475. ὀπτόν: *heated.*—ἐκ: see on 111.—περισκελῆ: *so that it is highly tempered.*

476. πλείστα: *very often*; a sup. of πολλά = πολλάκις.—ἂν εἰσίδοις: *you will see*; a modest statement of a well-known fact. See GMT. 52, 2, κ.

478. καταρτυθέντας: *freq. used for*

*training or breaking horses.*—ἐκπέλει: explained by Hesychius as = *ξεστίν.* Α ἀπαξ λεγόμενον.

479. φρονεῖν μέγα: *to be proud-spirited.*—δοῦλος: *contemptuous in its application to Antigone.*

480. ἐξηπίστατο: with sarcastic reference to 472.

481. προκειμένους: *ordained.*

482. ὑβρις: in the pred., sc. *ἔστιν.*—ἦδε: is the subj. and takes its gender from ὕβρις.

483. ἐπαυχεῖν... γελᾶν: in appos. with ἦδε, subj. nom.—δεδρακυῖαν: with γελᾶν, lit. *at having done it*; *over her deed.* The partic. is used with γελᾶν as with χαίρειν and similar verbs. Cf. Eur. Alc. 691, χαίρειν ὄρων φῶς. It is not therefore simply a repetition of ἐπεὶ δέδρακεν, but forms a part of the pred. See G. 279, 1; H. 983.

485. *If this (assumed) authority (sc. of defying this law) shall be exercised by her with impunity.*

ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὀμαιμονεστέρα  
 τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,  
 αὐτῇ τε χῆ ξύναιμος οὐκ ἀλύξετον  
 μόρου κακίστου· καὶ γὰρ οὖν κείνην ἴσον  
 490 ἐπαιτιῶμαι τοῦδε βουλευῆσαι τάφου.  
 καὶ νῦν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως  
 λυσσωσαν αὐτήν οὐδ' ἐπήβολον φρενῶν.  
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς  
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.  
 495 μισῶ γε μέντοι χῶπταν ἐν κακοῖσί τις  
 ἀλοὺς ἔπειτα τοῦτο καλλύνειω θέλη.

490. W. τάφους.

486. ἀδελφῆς: *sc.* θυγάτηρ which is pred. to κυρεῖ (οἶσα). The omitted partic. contains the leading idea. See GMT. 112, 2.—Ζηνὸς ἐρκείου: *cf.* Hom. *Od.* xxii. 334f. The altar of Zeus ἐρκείος stood in the middle of the house-court. By metonymy here for the entire family. The expression is the extravagant one of a passionate man,—“more nearly akin to me than all my kin,” which is, of course, impossible. *Cf.* O. T. 1365, εἰ δέ τι πρεσβύτερον ἐτι κακοῦ κακόν.

488. ἡ ξύναιμος: in the blindness of his passion Creon includes Ismene in his condemnation, without any reason except her anxious behavior, to which he refers below as betraying her guilt.

489. μόρου: gen. of separation with ἀλύξετον, after the analogy of such verbs as ἀπαλλάττεσθαι. *Cf.* *El.* 626, θράσους τοῦδ' οὐκ ἀλύξεις.

490. ἴσον: *equally, likewise, ἐπαιτιῶμαι ἐκείνην τοῦδε τοῦ τάφου, i.e.* βουλευῆσαι αὐτόν. *Cf.* *Phil.* 62, οἱ Ἀτρεΐδαι σε οὐκ ἤξιωσαν τῶν Ἀχιλλείων ἔπλων, δοῦναι.

491. νῦν: *sc.* Ismene. — καλεῖται: addressed to the attendants.

492. ἐπήβολον φρενῶν: *in possession of her mind.*

493. φιλεῖ: *is wont.* *Cf.* 722. — πρόσθεν ἡρῆσθαι: *to be detected beforehand, i.e.* before the deed has been done.—κλοπεὺς: pred. nom., *as a plotter; like the poetic use of κλέπτειν, devise or do stealthily.* *Cf.* *El.* 37, δόλοισι κλέψαι σφαγὰς. *Aj.* 1137, πόλλ' ἂν λάθρα κλέψειας κακῆ. The sense is, that the evil conscience easily betrays the evil-doer. So Shak. *Hamlet*, iii. 1, 83: “Thus conscience doth make cowards of us all.”

495. “I hate the offender that hides his crime, but I hate also the one that seeks to defend it.” Creon thinks Ismene is trying to do the former, Antigone the latter. Antigone is seeking to escape punishment, he thinks. This accounts for her reply and the allusion to ἀλοὺς in ἐλών.

496. ἔπειτα: after the partic. *Cf.* *Aj.* 760, ὅστις ἀνθρώπου φύσιν βλαστῶν, ἔπειτα μὴ κατ' ἑνθρώπον φραγῆ. — καλλύνειν: *to gloss over.*

## ΑΝΤΙΓΟΝΗ.

θέλεις τι μείζον ἢ κατακτεῖναί μ' ἑλών ;

## ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

## ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις ; ὡς ἐμοὶ τῶν σῶν λόγων  
 500 ἄρεστον οὐδέν, μηδ' ἄρεσθείη ποτέ,  
 οὕτω δὲ καὶ σοὶ τᾶμ' ἀφανδάνοντ' ἔφω.  
 καίτοι πόθεν κλέος γ' ἂν εὐκλέεστερον  
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ  
 τιθεῖσα ; τούτοις τοῦτο πᾶσιν ἀνδάνειν  
 505 λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήροι φόβος.

497. *μείζον*: i.e. any desire that is greater than this of putting me to death.

498. *ἐγὼ μὲν οὐδέν*: *I surely (desire) nothing (beyond that)*. *μὲν* is a weakened form of *μήν*, and like *γέ* makes prominent (although also at the same time restricting) the force of the word with which it is connected. *μὲν* is often found without *δέ*, not alone in the poets but also in prose, esp. with pronouns (634, 681) and in asseverations (551). The antithesis may be supplied in thought, if it is not expressed by some equivalent of *δέ*. — *ἅπαντ' ἔχω*: an instance of what is called "tragic irony." The audience see in this utterance a hidden and dreadful import. Creon unconsciously pronounces his own doom; in the death of Antigone he has all the calamities that follow in its train.

499. *μέλλεις*: *do you delay*.

500. *μηδ' ἄρεσθείη*: *sc. μηδὲν τῶν σῶν λόγων. ἀρέσκεισθαι* pass., here in the sense of *probari*.

501. *τᾶμ' ἀφανδάνοντ' ἔφω*: *my views are disagreeable*. "*ἔφω, are by nature, and so cannot fail to be.*" Camp. Antigone thus cuts off any expectation that Creon may have had that she would at the last acknowledge her guilt and beg for pardon.

502. *κλέος εὐκλέεστερον*: *more illustrious honor*. A pleonastic expression, like *δυσπνόοις πνοαῖς* (588), *φρενῶν δυσφρόνων* (1261). Antigone appeals to that latent sentiment of mankind that regards the duty of burial of one's kindred as a most sacred one, and that would honor her for sacrificing her life in seeking to discharge this duty. — *ἂν . . . κατέσχον*: the prot. is represented by *πόθεν*, i.e., "if I had done what?" See on 240.

504 f. Order: *λέγοιτ' (pass.) ἂν ἀνδάνειν τούτοις κτέ.* Others prefer to join *τούτοις* directly with *λέγοιτο* as dat. of agent.

505. *ἐγκλήροι*: see on 180, and the App.

[ἀλλ' ἢ τυραννὶς πολλὰ τ' ἀλλ' εὐδαιμονεῖ,  
καῖξεστω αὐτῇ δρᾶν λέγειν θ' ἂ βούλεται.]

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὀρᾶς.

ANTIGONH.

ὀρῶσι χοῦτοι, σοὶ δ' ὑπίλλουσιν στόμα.

ΚΡΕΩΝ.

510 σὺ δ' οὐκ ἐπαιδεῖ; τῶνδε χωρὶς εἰ φρονεῖς;

ANTIGONH.

οὐδὲν γὰρ αἰσχροὺς τοὺς ὁμοσπλάγχθους σέβειν.

ΚΡΕΩΝ.

οὐκὼν ὀμαιμος χῶ καταντίον θανῶν;

W. gives 506 f. to the Chorus.

506 f. "With a just sense that these verses are not fitting for Antigone after 499, the old critics remark: οὐκ ἐν ἐπαίνῳ τοῦτο τῆς τυραννίδος, ἀλλ' ἔχει τι εἰρωνείας ὁ λόγος. But there is no indication of any irony. The sentiment is wholly remote from the connection." N. We follow N. and D. in bracketing these lines. The words following have no reference to this sentiment. See App.

508. τοῦτο: the same reference as τοῦτο in 504, i.e. "that it is right to give burial to Polynices." — μούνη τῶνδε: Creon includes Antigone among the Chorus, as she was also a Cadmean. — μούνος and ξείνος are used in trimeter also.

509. χοῦτοι: these also (think so). — ὑπίλλουσιν: lit. they roll or wind under, used of dogs which curl their tails between their legs through fear; here metaphorically of curbing or suppressing utterance.

510. εἰ φρονεῖς: after ἐπαιδεῖσθαι we might expect an inf. or partic. clause; here εἰ does not express an uncertainty but an assumed reality, almost = ὅτι. See GMT. 56. Without paying any attention to Antigone's reply, Creon obstinately holds fast to his opinion.

— τῶνδε χωρὶς: differently from these.  
511. γάρ: (no), for. — σέβειν: subj. of αἰσχροὺς (ἔστιν).

512. χῶ καταντίον θανῶν: he also that fell on the opposite side.

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε καὶ ταυτοῦ πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῆ τιμᾶς χάριν ;

ΑΝΤΙΓΟΝΗ.

515 οὐ μαρτυρήσει ταῦθ' ὁ καθθανὼν νέκυς.

ΚΡΕΩΝ.

εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὤλετο.

ΚΡΕΩΝ.

πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὁ γ' Ἄιδης τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

520 ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος.

513. μιᾶς: sc. μητρός. Cf. 144, 145. For an apparent parody of this verse, cf. Arist. *Acharn.* 790, ὀμοματρία γὰρ ἐστὶ κῆκ τῶντῶ πατρός.

514. ἐκείνῳ: Eteocles; dat. with δυσσεβῆ. Creon means, as he explains more fully in 516, that Antigone by honoring Polynices with burial is placing the two brothers on an equal footing, and that thus she is dishonoring Eteocles. — τιμᾶς χάριν: do you bestow the boon of an honor. χάριν is accus. of internal obj.

515. ταῦτα: i.e. that by burying my brother Polynices I am dishonoring him (Eteocles).

516. σφεῖ: see on 44. — τῷ δυσ-

σεβεῖ: we should expect rather τὸν δυσσεβῆ ἐξ ἴσου αὐτῷ. It is not implied here that Antigone herself had bestowed burial honors upon Eteocles. Creon simply says, "you are showing him (Polynices) equal honor with that conferred upon Eteocles."

517. The equality of the brothers is urged more sharply by Antigone.

518. πορθῶν δέ: (yes), but devastating. — ὕπερ: sc. τῆσδε γῆς. See on 392.

519. Ἄιδης desires that his laws (i.e. his laws which require burial) be equal, i.e. be equally administered to all.

520. The const. is ἴσος ἐστὶ λαχεῖν, just as δίκαιος, ἄξιος, κτέ., are used in the pers. const. with the inf.

ANTIGONH.

τίς οἶδεν εἰ κάτωθεν εὐαγῆ τάδε;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

ANTIGONH.

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθουσ', εἰ φιλητέον, φίλει  
525 κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

FIFTH SCENE. CREON. ANTIGONE. ISMENE. TWO ATTENDANTS.

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,  
φιλάδελφα κάτω δάκρυ λειβομένη·

521. *κάτωθεν*: see on 25. "Who knows if this (i.e. your sentiment that the good and the evil are not to share alike in burial) is regarded as pious in the world below?"

522. Cf. *Aj.* 1356, *ἐχθρὸν ὧδ' αἰδεῖ νέκυν*; 1372, *οὔτος δὲ κακέϊ κἀνθάδ' ὦν ἔμοιγ' ὁμῶς ἐχθιστος ἔσται*.

523. Surely, 'tis not my nature to share in hatred, but in love. Ancient art aims to represent the ideal, modern the real and individual. Hence Soph. is sparing in the portrayal of distinctive traits of character; but he knows how with a single stroke to bring to view the entire inner soul. Here is laid open the womanly, tender heart of Antigone, who has thus far been presented to us only on the heroic and austere side of her nature. — οὔτοι: a reiteration of Creon's word gives edge to her reply.

524. Creon, seeing that further argument is of no avail, breaks off impatiently, and with scorn repeats the sentence of death.

525. *κείνους*: sc. τοὺς κάτω, with particular reference to Polynices. — ἐμοῦ ζῶντος: while I live.

526. Ismene enters by the door through which she had left the scene (99), conducted by the attendants, acc. to the command of Creon (491). — καὶ μὴν: and lo! This phrase often introduces a new person. Cf. 1180, 1257. — ἦδε: sc. ἐστίν. See on 155.

527. *φιλάδελφα*: Schol., *φιλαδέλφως*, with sisterly affection. — *δάκρυ*: this form is used by Soph. in the trimeter also in *Trach.* 1199. Collective in sense; cf. *Aesch. Sept.* 50, *δάκρυ λειβοῦρες*. *O. C.* 1251, *δι' ὄμματος λειβῶν δάκρυον*. — *λειβομένη*: trans.

νεφέλη δ' ὀφρύων ὑπερ αἱματόεν  
 ῥέθος αἰσχύνει,  
 530 τέγγουσ' εὐῶπα παρειάν.

## ΚΡΕΩΝ.

σὺ δ', ἣ κατ' οἴκουσ ὡς ἔχιδν' ὑφειμένη,  
 λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον  
 τρέφων δὺ ἄτα κάπαναστάσεις θρόνων,  
 φέρ', εἰπέ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου  
 535 φήσεις μετασχεῖν, ἧ ἕξομει τὸ μὴ εἰδέναι ;

## ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἴπερ ἦδ' ὄμορροθεῖ,  
 καὶ ζυμμετίσχω καὶ φέρω τῆς αἰτίας.

here, as in Aesch. *Prom.* 400, ἀπ' ὄσων  
 λειβομένα ῥέος.

528. νεφέλη: grief causes a cloud  
 to lower over the brow, from which  
 tears, like rain, pour forth. Cf. Aesch.  
*Sept.* 211, ὑπὲρ ὀμμάτων κρηναμενῶν  
 νεφελαῶν, when clouds hang over the brow.

"The tim'rous cloud  
 That hangs on thy clear brow."  
 GRAY'S *Agrippina*, Sc. II.

— αἱματόεν: flushed (with grief and  
 excitement).

529. ῥέθος: countenance. Cf. Eur.  
*Herc. Fur.* 1205, ῥέθος ἀελίφ δείξον. —  
 αἰσχύνει: disfigures, mars. Cf. Shak.  
*Ant. and Cleop.* iii. 2: "The April's  
 in her eyes; it is love's spring, And  
 these the showers to bring it on."

531. σὺ δέ: in contrast with An-  
 tigone. — ἣ . . . ὑφειμένη: the one who  
 has been lurking like a viper in my house.

532. λήθουσα κτέ.: unnoticed have  
 been sucking my life's blood. Cf. Shak.  
*Rich. II.* iii. 2: "Snakes, in my heart-  
 blood warm'd, that sting my heart!"

533. ἄτα κάπαναστάσεις: dual and

plur. combined, as in 13 f. The ab-  
 stract for the concrete; see on 320.  
*Two pests and subverters of my throne.*  
 Cf. *O. T.* 379, Κρέων σοι πῆμ' οὐδέν.

534. καὶ σὺ: you also, as your sis-  
 ter has acknowledged her guilt.

535. ἕξομαι: ἐξόμνημι. — τὸ μὴ εἰδέναι:  
 see on 263.

536. εἴπερ: that is to say, if. —  
 ὄμορροθεῖ: metaphor from rowing,  
 like ὀπηρέτης, helper, then in general,  
 assent to, agree with. In this phrase  
 lies the intimation that Ismene is con-  
 scious of prevarication. These words  
 are like an anxious entreaty that her  
 sister would not deny her the conso-  
 lation of sharing her fate. In this  
 scene the true character of Ismene  
 comes more clearly to view: affec-  
 tionate and unselfish, but timid and  
 weak.

537. τῆς αἰτίας: governed directly  
 by ζυμμετίσχω, the notion of partici-  
 pation being silently continued in καὶ  
 φέρω. Cf. Aesch. *Prom.* 331, πάντων  
 μετασχὼν καὶ τετολημῶς ἐμοί.

ANTIGONH.

ἀλλ' οὐκ ἔάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ  
οὐτ' ἠθέλησας, οὐτ' ἐγὼ 'κουωσάμην.

ΙΣΜΗΝΗ.

540 ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι  
ξύμπλουν ἑμαυτὴν τοῦ πάθους ποιουμένη.

ANTIGONH.

ὦν τοῦργον, Ἄιδης χοῖ κάτω ξυνίστορες·  
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὖ  
545 θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

ANTIGONH.

μή μοι θάνης σὺ κοινά, μηδ' ἂ μὴ 'θιγες  
ποιού σεαυτῆς· ἀρκέσω θηήσκουσ' ἐγώ.

538. τοῦτο . . . σί: double accus. Or, more exactly, τοῦτο would be the obj. of some verb like λέγειν or ποιεῖν to be supplied.

541. ξύμπλουν: a common metaphor from sea-faring. Cf. Eur. *Herc. Fur.* 1225, συμπλεῖν τοῖς φίλοισι δυστυχούσιν. *Iph. Taur.* 599, ὁ ναυστολῶν γὰρ εἰμ' ἐγὼ τὰς συμφορὰς, οἶπτος δὲ συμπλεῖ. Shak. has "a coach-fellow in affliction." — ποιουμένη: supplementary partic. after αἰσχύνομαι.

542. Const. ξυνίστορες (εἰσιν) ὦν τὸ ἔργον ἐστίν. The rel. for the indir. interr. Cf. *Aj.* 1259, οὐ μαθὼν ὅς ἐλ φύσιν. The plur. ὦν, although Antigone alone has performed the burial.

543. λόγοις: in word (alone), with sarcastic allusion to 78 f. The antithesis between λόγος and ἔργον is freq. emphasized by the use of μόνον. Cf.

Dem. *De Corona*, § 101, εἰ τι καλῶν λόγων μόνον καταισχύνειν ἐπεχείρησα, ἐπεὶ τό γε ἔργον οὐκ ἂν ἐποίησατε.

545. τὸ μὴ οὐ θανεῖν: for the two negs. see on 443. — τί, τί: are correlated, and σὺν σοὶ belongs also to ἀγνίσαι. — ἀγνίσαι: like ἀγνὰ ποιεῖν. But here in a general sense. Schol., τιμῆσαι. "Let me fulfil my sacred duty towards him in company with you, and share in your punishment."

546. ἄ: the accus. with θηγγάνειν, as with ψάθειν, 961. The neut. of the pron. is not uncommon with verbs of this kind. Cf. *O. C.* 1106, αἰτεῖς ἂ τεύξει. *Ibid.* 1168, ὅστις ἂν σου τοῦτο προσχρήσῃ τοι τεύξει. Cf. 778. — μὴ 'θιγες: indic. in a cond. rel. sent. See GMT. 61, 1.

547. ποιού σεαυτῆς: regard as your own. — ἀρκέσω: pers. const.



ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελεμμένη φίλος;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα· τούδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

550 τί ταῦτ' ἀνιάς μ' οὐδὲν ὠφελουμένη;

ΑΝΤΙΓΟΝΗ.

ἀλγούσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῦμ' ἐγώ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἴμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

555 σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ καταθανεῖν.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

548. τίς βίος: i.e. πῶς ὁ βίος φίλος ἐστίν;

549. κηδεμών: "you are mindful of his interests (in allusion to 47); and perhaps he will take care to make your life without me agreeable."

550. ταῦτα: in this way. — οὐδὲν ὠφελουμένη: when you gain nothing thereby.

551. Antigone softens somewhat the bitterness of her taunt in 549. εἰ is used after ἀλγεῖν as after θαυμάζειν ἀσχύνεσθαι and similar verbs, almost like ἔτι. The thought is, "it is with grief to myself that I mock you." —

μέν: see on 498. — ἐν σοὶ γελῶ: for ἐγγελῶ σοί. Cf. *El.* 277, ὥσπερ ἐγγελῶσα τοῖς ποιουμένοις.

552. The repetition of δῆτα and ὠφελεῖν adds intensity. — ἀλλὰ νῦν: at least now (if I have not before). Cf. 779.

554. οἴμοι τάλαινα: see on 82. — κάμπλάκω: am I really (καί) to fail of, καί, to augment the force of the question, is found also in 726, 770. Others take καί as implying the ellipsis of ἢ σώσω ἐμαυτήν;

556. ἀλλ' οὐκ κτέ.: "true, I chose to live, but not with my words left un-

## ANTIGONH.

καλῶς σὺ μὲν σοί, τοῖς δ' ἐγὼ ἴδοκουν φρονεῖν.

## ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἔστω ἡ ἕξαμαρτία.

## ANTIGONH.

θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι  
560 τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν.

## ΚΡΕΩΝ.

τὸ παιδὲ φημι τῶδε τὴν μὲν ἀρτίως  
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφου.

*spoken.* ἀρήτοις in the pred. position. Cf. Eur. Ion. 228, ἐπὶ δ' ἀσφάκτοις μήλοισι μὴ πάρτε. Ismene desires to remind her sister that it was not from indifference to Polynices (78, 90) that she tried to dissuade her from burying him, and that she was one with her in feeling. This is what she means in 558. Antigone, however, takes λόγους to mean the arguments of Ismene to justify her course. Some prefer the too ingenious and strained interpretation of Boeckh, but not according to my unspoken (i.e. secret) convictions.

557. σὺ μὲν: sc. ἴδοκεις. — τοῖς δ' ἐγώ: regularly ἐγὼ δέ, to indicate the antithesis to σὺ μὲν. Cf. 71, 1101. — σοί: = σεαυτῇ. So in the phrase δοκῶ μοι. Cf. Isocr. 15. 328, ἐμοῦ νομίζοντος ὅτι ἂν ὁμῖν δόξῃ, τοῦθ' ἔξεν μοι (= ἐμαυτῇ) καλῶς. — τοῖς δέ: to those, sc. the gods of the lower world and the shade of Polynices.

558. Ismene reiterates what she asserted in 536, 537. The Schol. has ὅτι σὺ μὲν ἐπραξας, ἐγὼ δὲ συνῆδειν. Some

edit. understand Ismene to mean, "we are both in equal error, you against the state, but I against the dead."

559. The dreadful fate of her parents had already broken her heart. To outward appearance only did she walk among the living. Hence it was natural that she should now seek to benefit only the dead by her efforts. Her interest in her betrothal to Haemon has been completely subordinated to her sense of duty to her kindred. When her resolve was taken to bury Polynices at the cost of her life, she counted herself among the dead. — θάρσει: take heart!

560. ὠφελεῖν: to be of service to. With the dat. in the poets and in later prose. Cf. Eur. Orest. 666, χρὴ τοῖς φίλοισιν ὠφελεῖν.

561. τὸ παιδε, τὴν μὲν, τὴν δέ: see on 21. — τῶ, τῶδε: for the gender, see G. 138, n. 5; H. 272 a.

562. τὴν δ' ἀφ' οὗ κτέ.: and the other ever since she was born. Antigone's conduct was the natural product of her character.

ΙΣΜΗΝΗ.

οὐ γὰρ ποτ', ὤναξ, οὐδ' ὄς ἂν βλάβστη μένει  
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

565 σοὶ γοῦν, ὄθ' εἴλου σὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἦδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χατέρων εἰσὶν γυαί.

ΙΣΜΗΝΗ.

570 οὐχ ὥς γ' ἐκείνῳ τῆδέ τ' ἦν ἡρμοσμένα.

563. Ismene seeks, in a respectful manner, to defend her sister and herself. She acknowledges the want of good judgment, as in 99; excuses it, however, by saying that those who are overtaken by a great calamity lose the discretion (νοῦς) that is theirs by native endowment (ὄς ἂν βλάβστη).

565. σοὶ γοῦν: sc. ὁ νοῦς ἐξέστη. — *πράσσειν κακά*: Ismene said *κακῶς πράσσειν* = *be unfortunate*. Creon turns it into *κακὰ πράσσειν* = *do wicked things*. *κακοῖς* refers to Antigone.

566. τῆσδ' ἄτερ: makes clear the sense of *μόνη*, for Creon and others still remain to her.

567. *But surely say not "this one," for she is no more (i.e. she is as good as dead).* — ἦδε: exp. indicates persons

present; here it refers to τῆσδε. When the sense of a word as such is to be signified or quoted, the nom. is commonly used and τό placed before the word. Cf. Dem. *De Corona*, § 88, τὸ δὲ ὑμεῖς δταν λέγω, τὴν πόλιν λέγω. Without τό, Menander 522, ἀναπνοὴν ἔχει Ζεῦ σῶτερ εἰπεῖν, and Ar. *Vesp.* 1185, μῦς καὶ γαλῆ μέλλεις λέγειν ἐν ἀνδράσι;

568. *νυμφεῖα*: lit. *nuptials*, here for *bride*. Cf. Eur. *Andr.* 907, ἄλλην τιν' εὐνήν ἀντὶ σοῦ στέργει πόσις;

569. *Full many a field there is which he may plough*. This remark addressed to the noble young women is spiteful, contemptuous, and harsh.

570. *ἡρμοσμένα*: *suitcd to him and her, i.e. in accord with their desires*. Transl. *not as their hearts were pligh-*

## ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.

## ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμων, ὧς σ' ἀτιμάζει πατήρ.

## ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

## ΧΟΡΟΣ.

ἦ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνου ;

574. W. gives this verse to Ismene.

*ed*; the sense being, that true affection bound their hearts together, and no other betrothal could be agreeable. For the plur. of the partic. see on 447.

572. This is an exclamation, not an address to Haemon, for he is not present. This verse, given by the Mss. to Ismene, is assigned by most edit. to Antigone, chiefly for the reason that τὸ σὸν λέχος in the next verse is more easily taken as *your marriage* than as *the marriage of which you speak*, and because Ismene, in response to the remark of Creon, would defend her sister, not Haemon, against the reproach *κακὰς γυναῖκας*. But the latter objection bears with almost equal force against the supposition that *Antigone* says this. Haemon is only indirectly dishonored. Antigone closes her discussion with Creon in 523, says in 560 that she no longer has any interest in life, has nowhere before made any reference to her relations with Haemon, and now preserves a disdainful silence towards these reproaches. The chief difficulty in

assigning the verse to Ismene will be removed if we change σ' to σφ', when the meaning is, *O, dearest Haemon, how your father dishonors her* (Antigone, in calling her *κακῆ γυνή* for you). This makes easier also the reference of τὸ σὸν λέχος. The omission of the art. or pron. with *πατήρ* is no difficulty. Cf. *El.* 525, *πατήρ γὰρ ὡς ἐξ ἐμοῦ τέθνηκεν*.

573. *λυπεῖς*: by speaking so much about it. — τὸ σὸν λέχος: Schol., τὸ ὑπὸ σοῦ ὀνομαζόμενον. Cf. *El.* 1110, *οὐκ οἶδα τὴν σὴν κληθόνα* (*the report of which you speak*). Eur. *Hipp.* 113, *τὴν σὴν δὲ Κύπριν* (*Cypris whom you praise*) *πόλλ' ἐγὼ χαίρειν λέγω*.

574. All the Mss., with one exception, give this verse to Ismene, and many also 576. Boeckh and many other edit. rightly assign both to the Chorus: 574, because Ismene has already asked this question in 568, and because it seems altogether probable that the Chorus would remonstrate with Creon; 576, because the calm and judicial tone, wholly unsuited to Ismene, is proper only to the Chorus.

## ΚΡΕΩΝ.

575 Ἐιδῆς ὁ παύσων τούσδε τοὺς γάμους ἐμοί.

## ΧΟΡΟΣ.

δεδογμέν', ὡς ἔοικε, τήνδε κατθανεῖν.

## ΚΡΕΩΝ.

καὶ σοί γε κάμοί. μὴ τριβὰς ἔτ', ἀλλὰ νιν  
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρῆ  
γυναίκας εἶναι τάσδε μῆδ' ἀνειμένας.

580 φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας  
ἦδη τὸν Ἐιδῆν εισορῶσι τοῦ βίου.

575. ἐμοί: this marriage alliance was a matter of deep interest to Creon, father of the bridegroom and guardian of the bride.

576. δεδομένα: sc. ἐστὶ; it has been determined. For the plur. see on 447.

577. καὶ σοί γε κάμοί: it is for you certainly and for me (a fixed conclusion). The dat. can be referred only to the foregoing principal sent. — τριβὰς: sc. τριβετε, or ποιείτε. — νιν: see on 44.

578. δμῶες: the attendants of the king. — ἐκ τοῦδε: henceforth.

579. γυναίκας: emphatic, and in the pred. — μῆδ' ἀνειμένας: and not be left at large. So, in *El.* 516, her mother says to Electra, ἀνειμένη αὐτὴ στρέφει. οὐ γὰρ πάρεστ' Αἰγισθος, ὃς σ' ἐπέιχ' αἰετὴ μητοὶ θυράων γ' ὅσων αἰσχύνην φίλους. The Athenian women of the better classes were rarely seen out of the house except at public festivals; at other times never unattended. The sisters are now led by the guards to

the door that opens into the women's apartment. There the guards remain, prob. as sentinels, for in 760 Creon calls to them to lead Antigone back. The king remains on the stage during the chanting of the next choral ode, absorbed in gloomy reflections.

580. Creon misjudges Antigone so greatly that he fears she may try to escape death, whereas she seeks it.

581. τοῦ βίου: gen. with πέλας. See *G.* 182, 2; *H.* 757.

582. Stricken with grief, the Chorus is reminded of the inherited woe of the Labdacidae, whose latest scions even are not spared. Where once the deity has ordained calamity, there its baleful results continue to flow on. Against the sovereign power of Zeus no one can contend. Whereas the god in undecaying power defends his holy ordinances, to mortals no permanent prosperity is destined. Our desires amuse us with delusive hopes, and when once our perception has become blinded we plunge inevitably

## Στάσιμον β'.

ΧΟΡΟΣ.

Στροφή α.

εὐδαίμονες οἷσι κακῶν ἀγευστος αἰών.  
 οἷς γὰρ ἂν σεισθῆ θεόθεν δόμος, ἄτας  
 585 οὐδὲν ἑλλείπει γενεᾶς ἐπὶ πλήθος ἔρπον·  
 ὅμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν  
 Θρηῆσαισιω ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς,  
 590 κυλίνδει βυσσόθεν κελαινὰν θίνα καὶ  
 δυσάνεμον, στόνῳ βρέμουσι δ' ἀντιπλήγες ἀκταί.

588. W. Θρηῆσαισι.

590 f. W. κελαινὰν θίνα, καὶ

δυσάνεμοι στόνῳ βρέμουσιν.

into ruin. — εὐδαίμονες: *blest are they*. — ἀγευστος: act., like many adjs. derived from verbs and compounded with a privative; e.g. ἀψαυστος, ἀτρεστος, ἀδερκτος. For the gen. cf. O. T. 969, ἀψαυστος ἔγχους, and see G. 180, n. 1; H. 753 d.

583. οἷς: the implied antec. τοῖτοις is the indir. obj. of ἔρπον. — θεόθεν: "the adv. of place supports the metaphor of a storm coming from a certain quarter. Cf. Aesch. Prom. 1089, ῥιπὴ Διόθεν." Camp.

584. ἄτας: depends on οὐδέν; no ruin.

585. ἑλλείπει ἔρπον: *fails to come upon*. Cf. Xen. Mem. ii. 6. 5, μὴ ἑλλείπεσθαι εἰς τοῖων τοὺς εὐεργετοῦντας. — ἐπὶ πλήθος γενεᾶς: i.e. from generation to generation. So Shak. Pericles, i. 4:

"One sorrow never comes but brings an heir,  
That may succeed as his inheritor."

586 ff. Const. ὅμοιον ὥστε ὅταν Θρηῆσαισιω ποντίαις δυσπνόοις πνοαῖς οἶδμα ἔρεβος ὕφαλον ἐπιδράμη. — πνοαῖς: dat. of cause. With δυσπνόοις πνοαῖς, cf.

1261 φρενῶν δυσφρόνων, 1277 πόνοι δύσπονοι. — ποντίαις: join as an adj. with πνοαῖς, the Thracian sea-blasts. The storms on the Euxine were notoriously violent. Cf. O. T. 196, τὸν ἀπόξενον ὄρμον Θρηῆκιον κλύδωνα. Eur. Rhes. 440, οἷα πόντον Θρηῆκιον φύσηματα ἐπεζάρει.

589. ἔρεβος ὕφαλον: *darkness under the sea, i.e. under its surface; the nether darkness of the deep*.

590. κυλίνδει, κτέ.: *the wave (οἶδμα) rolls up the black sand from the lowest depths*. Bl. compares Verg. Georg. iii. 240, ima exaestuat unda vortiticibus, nigramque alte subjectat arenam. Cf. also Milton, Par. Lost, vii. 212, "A sea dark, wasteful, wild, Up from the bottom turned by furious winds And surging waves."

591. δυσάνεμον: *wind-tossed*. Hesych. explains by δυσάραχον, τὸ κακοῦς ἀνέμου ἔχον. Cf. Apoll. Rhod. i. 593, ἀκτὴν τ' αἰγιαλὸν τε δυσήμενον.

592. ἀντιπλήγες: found only here. Cf. ἀκτὰ κυματοπλήξ, O. C. 1241. *Beaten in front, i.e. the waves and the storm*

## Ἄντιστροφή α.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρώμαι  
 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτοντ',  
 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει  
 θεῶν τις, οὐδ' ἔχει λύσω. γῦν γὰρ ἐσχάτας ὑπὲρ  
 600 ρίζας ἐτέτατο φάος ἐν Οἰδίπου δόμοις,  
 κατ' αὖ νιν φοινία θεῶν τῶν νερτέρων  
 ἀμᾶ κοπίς λόγου τ' ἄνοια καὶ φρενῶν ἐρίως.

595. W. φθιμένων.

600. W. τέτατο.

do not come from the side (cf. Hom. *Od.* v. 418, *ἠϊόνας παραπλήγας*) but directly forward upon the shore. Or, acc. to Schn., *beaten again*, i.e. they feel the returning stroke of the waves; and so the latest descendants of the race feel beating against them the returning blows of the ancient ἄτη. — *στόνφ, κτέ.*: and the headlands lashed by the waves resound with a groan.

593. ἀρχαῖα: from of old, as an ancient heritage; in the pred. — Λαβδακιδᾶν: limiting gen. with οἴκων.

594 f. I see the calamities of the race succeeding the calamities of those that are dead. The ills of Antigone followed after those of Oedipus, and Oedipus perished in consequence of the murder of Laius, his father.

596. Nor does one generation (by satisfying the anger of the gods) release another (succeeding generation). As, for example, Orestes, by the help of Athene, brought to an end the curse of the Tantalidae, and his descendants were prospered. *γενεὰ* and *γένος* have the same sense. Cf. *νέκνυ νεκρῶν* in 1087. — ἐρείπει: sc. *γενεά*.

597. ἔχει λύσω: = *λύει*. Cf. *O. T.* 588, *οὐκ ἔφρυναν ἐσχχετε*. *Aj.* 584, *δυσμενῶν θήραν ἔχων*. The subj. is *γένος*, ἀλλ' ἐρείπει θεῶν τις being parenthetic.

Others, not so well, supply *θεός* as subj.

599. Instead of a concessive or temporal clause, *though light, etc.*, or *when light, etc.*, we have a co-ord. const. αὖ makes the connection.

600. ἐσχάτας ρίζας: lit. *last roots*, ρίζα for *branch*, *scion* of the house. Antigone and Ismene were the last hope for the growth of the family. — ἐτέτατο φάος: cf. *Phil.* 830, *τάνδ' ἀγλαν* & *τέταται τανῦν*. φάος is a figure freq. used for deliverance and hope. Cf. *Hom. Il.* xviii. 102, where Achilles says, *οὐδέ τι Πατρόκλω γενόμεν φάος οὐδ' ἐτάροισιν τοῖς ἔλλοις*. *Verg. Aen.* ii. 281, "O Lux Dardaniae."

601. κατὰ: belongs to ἀμᾶ. The Schol. explains *καταμᾶ* by *θερίζει καὶ ἐκκόπτει*. — *νιν*: i.e. *τὴν ρίζαν*.

603. κοπίς: while the gods of the lower world are not represented with a scythe or sickle as a symbol of their functions (like our "Father Time" or "Death"), yet the figure is so natural that the expression *now down or cut off* is often said of the gods and of men. Cf. *Aesch. Suppl.* 637, *Ἄρη τὸν θερίζοντα βροτοῦς*. Cf. also *Agam.* 1656, *τὰδ' ἐξαμῆσαι δόστηνον θέρος*. In *Soph.*, *Frg.* 767, a *μάκελλα* is attributed to Zeus, and *Eur. Or.* 1398, has *ξίφεσιν σιδαρέοισιν Ἄϊδα*.

## Στροφή β'.

605 τεάν, Ζεῦ, δύνασω τίς ἀνδρῶν ὑπερβασία κατάσχοι,  
 τὰν οὔθ' ὕπνος αἰρεῖ ποθ' ὁ πανταγρεὺς οὔτ'  
 ἀκάματοι θεόντες μῆνες, ἀγήρως δὲ χρόνῳ  
 610 δυνάστ᾽ς κατέχεις Ὀλύμπου μαρμαρόεσσαν αἶγλαν.  
 τὸ τ' ἔπειτα καὶ τὸ μέλλον  
 καὶ τὸ πρὶν ἐπαρκέσει

605. W. σὰν ἄν.

612 f. W. ἐπαρκέσαι νόμον. ὁ δ' οὐδὲν ἔρπει  
 θνατῶν βίωτος πάμπολις, ἐκτὸς ἄτας.

603. λόγον ἄνοια: lit. folly of judgment. Cf. 90.

604. φρενῶν ἐρινύς: infatuation of mind; explained in 622-624. ἐρινύς is the power which drives men into destruction. When one with eyes wide open freely goes to one's own death (as Antigone from her sense of duty), it appears to the mere looker-on like an infatuation inspired by some demoniac power, and that is ἐρινύς.

605. τεάν: Hom. and Dor. for σάν. Found also in *El.* 1091, τεῶν ἐχθρῶν, *Aesch. Sept.* 105, τεὰν γὰν, and in a few more places. — κατέσχοι: can restrain. The potential opt. with ἄν omitted is Hom. Cf. *Od.* iii. 231, βεῖα θεὸς γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάωσαι. *Il.* xxii. 348, οὐκ ἔσθ' ὅς σῆς γε κίνας κεφαλῆς ἀπαλάλκοι. Occasionally also in Att. Cf. *Aesch. Choeph.* 594, ὑπέρολμον ἄνδρὸς φρόνημα τίς λέγοι; *Eur. Alc.* 52, ἔσθ' ὅπως Ἄλκηστις ἐς γῆρας μόλοι;

607. τάν: the oblique cases of the art. are used by the tragedians also as rels. — πανταγρεὺς: the all-catching, i.e. the one who seizes upon all. πανδαμάτωρ is the Hom. epithet of sleep. ἀγρεὺς, hunter, is applied to several divinities and to things. The compound πανταγρεὺς is not found, but

πανταγρεὺς is. Cf. παναγρέος Μοίρης, Paulus Silentarius, *Anth. Pal.* Similar to πανταγρεὺς are παντόρηξ, πανόπηξ, κτέ.

608. ἀκάματοι: for the quantity of α, see on 339. — θίνοντες: i.e. they run their course unwearied.

609. ἀγήρως: Zeus is represented also in art as a man in the full maturity of his powers. — χρόνῳ: dat. of means; a potentate whose power is untouched by age. With this noble description of the majesty of Zeus, Blackwell compares the sublime words of the Apostle Paul in 1 *Tim.* vi. 16, 16, ὁ μακάριος καὶ μόνος δυνάστης, ὁ βασιλεὺς τῶν βασιλευόντων, καὶ Κύριος τῶν κυριούντων, ὁ μόνος ἔχων ἀθανάσιαν, φῶς οἰκῶν ἀπρόσιτον.611 f. τὸ τ' ἔπειτα κτέ.: these adv. clauses express duration. ἔπειτα of the time immediately following, μέλλον of the more distant future. The Schol. on *ἐπρηξας καὶ ἔπειτα, Il.* xviii. 357, has τὸ δὲ ἔπειτα ἀντὶ τοῦ παραυτικὰ νῦν. Cf. *Eur. Iph. Taur.* 1264, τὰ τε πρῶτα τὰ τ' ἐπειθ' ἂ τ' ἔμελλε τυχεῖν. The present is called by the grammarians ὁ ἐνεστώσ, tempus instans. We may transl. both in the present and in the future and in the past this law will be found to prevail. The expres-



νόμος ὄδ'· οὐδὲν ἔρπει  
θνατῶν βιότηϋ πλημμελὲς ἐκτὸς ἄτας.

Ἀντιστροφή β'.

615 ἃ γὰρ δὴ πολὺπλαγκτος ἐλπίς πολλοῖς μὲν <sup>φροσέτ</sup> οὐήσῃς  
ἀνδρῶν,

πολλοῖς δ' ἀπάτα κουφονούων ἐρώτων·

εἰδότι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις

620 προσαύση. σοφία γὰρ ἔκ του κλεινὸν ἔπος πέφανται·

τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

τῷδ' ἔμμεν ὄτω φρένας

θεὸς ἀγει πρὸς ἄταν.

sion is condensed like that in Dem. *De Corona*, § 31, ὑπὲρ οὐ καὶ τότε καὶ νῦν καὶ ἀεὶ ὀμολογῶ καὶ πολεμεῖν καὶ διαφέρεσθαι τοῖσι.

613 f. *Nothing that is sinful touches the life of mortals without harm; i.e. all that is out of harmony (πλημμελές) with the sovereignty of Zeus, all ὄβρις, brings ruin to man's life. Cf. Plat., Laws, 731 d, τῷ δὲ . . . πλημμελεῖ καὶ κακῷ ἐφιέναι δεῖ τὴν ὄργην.*

615. The reason (γάρ) of the foregoing is not contained in the first sent., which stands instead of a concessive clause, *although hope, etc.*, but in πολλοῖς ἀπάτα. — ὄνησις: in the pred. So also ἀπάτα.

617. ἐρώτων: subjective gen. "The deception that is born of foolish desires gives to many men hope."

618. οὐδέν: obj. of εἰδότι; the subj. of ἔρπει is ἡ ἀπατώσα ἐλπίς, i.e. ἡ ἀπάτη or ἡ ἄτη. W. and Bl. connect οὐδέν with ἔρπει, *nothing befalls a person aware before, etc.*, the sense of which is not at all clear.

620. προσαύση: προσαύω, scorch,

is found only here, though αἰω and compounds with ἀν-, ἀφ-, ἐξ-, κατ-, and ἐν- occur. The same figure in Hor. *Od. II. 1, 7*, "incedis per ignes suppositos cineri doloso." Cf. also *Phil. 1260*, ἴσως ἀν ἐκτὸς κλαυμάτων ἔχοις πόδα. For the omission of ἀν with πρὶν, see GMT. 67, 1, and 66, 4, n.

621. πέφανται: *has been uttered. Cf. Trach. 1, λόγος ἔστ' ἀρχαῖος ἀνθρώπων φωνῆς.*

622 ff. "Whom the gods would destroy they first make mad." Cf. *Theognis, 403 ff.*, πολλὰκι δ' εἰς ἀρετὴν σπεύδει ἀνὴρ, κέρδος διζήμενος, ὅν τινα δαίμων πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, καὶ οἱ ἔθηκε δοκεῖν ἂ μὲν ἢ κακά, ταῦτ' ἀγὰρ εἶναι εὐμαρέως, ἂ δ' ἀν ἢ χρέσιμα, ταῦτα κακά. Milton, *Sams. Agon. 1683*, "So fond are mortal men, Fall'n into wrath divine, As their own ruin on themselves ' invite, Insensate left, or to sense reprobate, And with blindness internal struck."

622. ἔμμεν: this Hom. form occurs nowhere else in dramatic poetry.

625 πρᾶσσει δ' ὀλίγιστον χρόνον ἔκτος ἄτας.

ὄδε μὴν Αἴμων, παίδων τῶν σῶν  
 νέατον γέννημ'· ἄρ' ἀχνύμενος  
 τῆς μελλογάμου τάλιδος ἦκει  
 μόρον Ἀντιγόνης,  
 630 ἀπάτας λεχέων ὑπεραλγῶν;

SIXTH SCENE. CREON. TWO SERVANTS. HAEMON.

Ἐπεισόδιον γ'.

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.  
 ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων  
 τῆς μελλονύμφου πατρὶ θυμαίνων πάρει;  
 ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

625. πρᾶσσει: fares; in this sense commonly with some adv. or adj., instead of which we have here ἐκτος ἄτας. Cf. Ar. Equit. 548, ἴν' ὁ ποιητὴς ἀπὶ χαίρων κατὰ τοῦν πρᾶξας. — ὀλίγιστον χρόνον: the very smallest space of time. — ἄτας: the repetition of this word (cf. 583) lends an impressive emphasis to the close of the ode.

626. ὄδε: see on 156.

627. νέατον: the latest born and the last to survive, since the older Megareus had given his life as a sacrifice. Cf. 1301 f.

628. μελλογάμου τάλιδος: intended bride. The adj. is not superfluous, and is formed like μελλονύμφου below.

629. μόρον: the accus. after ἀχνύσθαι is rare.

630. ἀπάτας λεχέων: the disappointment of his nuptials. ἀπάτας is gen. of cause.

631. Haemon comes from the city and enters at the right of the spectators.—μάντεων: i.e. better than a seer would tell us. The anticipation expressed by the Chorus is unpleasant to Creon; hence his impatient and sharp manner.

632. τελείαν: final, irrevocable.—ἄρα μὴ: can it be that . . . ? expressing doubt mingled with surprise. The emphasis falls on θυμαίνων, and the answer desired is no, but that feared is yes. Cf. El. 446, ἄρα μὴ δοκεῖς λυτῆρι' αὐτῇ ταῦτα τοῦ φόβου φέρειν;

633. τῆς μελλονύμφου: obj. gen. with ψῆφον. See on 11. W. joins it, with θυμαίνων as gen. of cause.

634. μὴν: makes σοὶ emphatic; to you, in distinction from the citizens and Antigone. With ἡμεῖς supply ἐσμέν.—πανταχῇ δρῶντες: i.e. whatever we do. Cf. Aj. 1269, ὡς ἂν ποιήσῃς, πανταχῇ χρηστός γ' ἔσει.

## ΑΙΜΩΝ.

635 πάτερ, σός εἰμι, καὶ σύ μοι γνώμας ἔχων  
 χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.  
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος  
 μείζων φέρεσθαι σοῦ καλῶς ἡγουμένου.

## ΚΡΕΩΝ.

οὕτω γάρ, ᾧ παῖ, χρὴ διὰ στέρνων ἔχειν,  
 640 γνώμης πατρώας πάντ' ὀπισθεν ἐστάναι.  
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς  
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,  
 ὡς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,  
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.  
 645 ὅστις δ' ἀνωφέλητα φιτύει τέκνα,  
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους

646. W. πέδας.

635. Haemon begins the interview with filial submission, and hopes to persuade his father to change his views; still he gives an intimation of his real feeling by saying *if you have* (ἔχων) and *if you guide well* (καλῶς ἡγουμένου). Creon, however, takes both in the sense of *since you*, etc.

636. ἀπορθοῖς: *you direct (me)*. Some take this as an opt. of wishing, *may you direct me*; thus Haemon expresses himself with continued ambiguity.

637. ἀξίως: *worthily, properly*.

638. φέρεσθαι: depends on μείζων, like ἤσσω λαβεῖν, 439, and similar expressions. The Schol. explains by οὐδεὶς μοι προκριθήσεται γάμος τῆς σῆς ἀρχῆς.

639. γάρ: in the connection there is an ellipsis of something like *this is right, true*. — διὰ στέρνων ἔχειν: lit. *to have* (i.e. *to be*) *throughout one's breast*,

*i.e. thus ought one to think in one's heart*. What follows is explanatory of οὕτω and in appos. with ἔχειν.

641. τούτου οὐνεκα: anticipates the clauses ὡς... ἀνταμύνωνται... καὶ... τιμῶσιν.

642. κατηκόους: *obedient*. — φύσαντες ἔχειν: *that they may beget and have*. See on 22.

643. τὸν ἐχθρὸν: their father's enemy is meant.

644. ἐξ ἴσου πατρί: *i.e. as the father does*. The sentiment here expressed finds ample illustration in Greek literature. To return good for good and evil for evil, to love friends and to hate enemies, was the commonly accepted rule of the ancient world.

646. τί ἄλλο: obj. of εἴποις, which takes a double accus. (εἰπεῖν τί τινα), τόνδε being the pers. obj.

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων;  
μή νῦν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς  
γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι

- 650 ψυχρὸν παραγκάλισμα τοῦτο γίνεταί,  
γυνὴ κακὴ ξύνεννος ἐν δόμοις. τί γὰρ  
γένεοιτ' ἂν ἔλκος μείζον ἢ φίλος κακός; ἢ  
ἀλλὰ πτύσας ὡσεὶ τε δυσμενῆ μέθες  
τὴν παῖδ' ἐν Ἄιδου τήνδε νυμφεύειν τινί.  
655 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ  
πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,  
ψευδῆ γ' ἐμαυτὸν οὐ καταστήσω πόλει,  
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφθυμείτω Δία  
ξύναιμον· εἰ γὰρ δὴ τά γ' ἐγγενῆ φύσει

648. W. δι' ἡδονῆν.

659. W. τὰ συγγενῆ.

648. ὑφ' ἡδονῆς: under the influence of pleasure.

650. This is a chilling object of embrace. παραγκάλισμα is an instance of the freq. poetic use of an abstract for a concrete and a neut. for a personal subst. So κήδευμα (O. T. 86) for κηδεσ-τής, δόσθεον μίσσημα (El. 289). See on ἔλκημα, 320.

651. γυνή: in appos. with τοῦτο, which conforms in gender to the pred. noun.—γάρ: Creon supports his admonition by a fact which the unwedded Haemon might know from his own experience in the relations of friendship. The bad wife is as harmful as a bad friend.

652. ἔλκος: ulcer. "Wife, friend, You hang like ulcers on me." Shirley's *Love's Cruelty*, iii. 4.

653. πτύσας: abs., = ἀποπτύσας, with loathing. ὡσεὶ δυσμενῆ forms the second clause, hence τέ. Some join τέ with ὡσεὶ, as in Epic usage, but this would be anomalous in Att. ὡσεὶ

is found but once more in Soph., sc. El. 234, μήτηρ ὡσεὶ τις πιστά.

654. νυμφεύειν τινί: "quamquam vulgo significat uxorem dare alicui tamen cum alibi tum hic et infra 818, Ἀχέροντι νυμφεύσω, valet uxorem dari alicui sive nubere alicui." Wund. The sarcasm is evident.

655. ἐμφανῶς: join with ἀπιστή-σασαν.

657. ψευδῆ γε: "if she has the boldness to disobey, I shall certainly not break my word to the state in failing to execute my threat of punishment."

658. πρὸς ταῦτα: in view of this, therefore.—ἐφθυμείτω κτέ.: let her invoke against me Zeus, who presides over kindred. For ἐφθυμείν, cf. 1305. The allusion is to what Antigone has said in 450 ff. See also 487.

659. The connection of thought is as follows: "I must punish her, for if I tolerate insubordination within

660 ἄκοσμα θρέψω, κάρτα τοὺς ἕξω γένους·  
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ  
 χρηστός, φανεῖται κὰν πόλει δίκαιος ὢν.  
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται  
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσι νοεῖ,  
 665 οὐκ ἔστ' ἐπαίνου τοῦτον ἕξ ἐμοῦ τυχεῖν.  
 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν  
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία.  
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ  
 καλῶς μὲν ἄρχειν, εἴ δ' ἂν ἄρχεσθαι θέλειν,  
 670 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον

669. W. brackets.

670. W. δόρους.

my house, then surely I shall be obliged to do so outside; for only he who treats his own kin justly (*i.e.* with severity when they do wrong) will also be just in the affairs of the state. The lawful ruler should be obeyed in all things. The man who obeys law and authority will make a good ruler and a good comrade in battle. Obedience to law on the part of both ruler and subject can alone save the state from the greatest of evils."

661. τοῖς οἰκείοισιν: neut. "Creon characteristically relies on commonplace maxims." Camp.

663. ὑπερβὰς: in his presumption, which shows itself in the two ways specified. Cf. ὑπερβασία, 605. — βιάζεται: acts in defiance of the laws. See on 59.

664. τοῦπιτάσσειν: obj. of νοεῖ.

666. στήσειε: we should regularly have ὃν ἂν στήσῃ. See GMT. 63, 4 b. The opt. makes the idea more general, *i.e.* if the state should appoint any one. Cf. O. T. 314, ἄνδρα δ' ὠφέλειν ἄφ' ὧν ἔχοι τε καὶ δύναιτο, κάλ-

λιστος πόνος. Nauck thinks that the poet in this expression betrays the Athenian republican, who sympathizes with the political sentiment of his contemporaries; for Creon was ruler simply by virtue of hereditary right. — κλύειν: to obey.

667. τάναντία: *i.e.* μεγάλα καὶ ἔδικα. Cf. Seneca, *Med.* 195, aequum atque iniquum regis imperium feras. The Schol. on Aesch. *Prom.* 75, δοῦλε, δεσποτῶν ἔκουε καὶ δίκαια κἄδικα. What the proverb says of slaves Creon in the spirit of a despot applies to freemen.

668 f. τοῦτον τὸν ἄνδρα: *i.e.* the man who obeys. — ἄρχειν: "supply ἂν from ἂν θέλειν. The pres. inf. with ἂν is used instead of ἄρχειν, θελήσειν." Weckl. Solon's maxim was, ἄρχε πρῶτον μαθὼν ἄρχεσθαι.

670. δορός ἐν χειμῶνι: in the storm of battle. Cf. Eur. *Phoen.* 859, ἐν γὰρ κλύδωνι κείμεθα δορός Δαναϊδῶν. "Where danger threatens; I rejoice in the storm of spears." Ossian's *Fingal*, Bk. iii. Cf. *Tempestat telorum.*

μένειν δίκαιον κἀγαθὸν παραστάτην.  
 ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν·  
 αὕτη πόλεις τ' ὄλλυσιν, ἧδ' ἀναστάτους  
 οἴκους τίθησιν, ἧδε συμμάχου δορὸς  
 70. 1575 τροπὰς καταρρήγνυσι. τῶν δ' ὀρθουμένων  
 σῶζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.  
 οὕτως ἀμνντέ' ἐστὶ τοῖς κοσμουμένοις,  
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.  
 κρείσσον γάρ, εἶπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,

673. W. ἧδ' ἀναστάτους.

Verg. *Aen.* xii. 284. — προστεταγμένον: placed at his post.

671. δίκαιον κτέ.: a staunch and trusty comrade.

672. In the contrast drawn here between the results of ἀναρχία and πειθαρχία, Soph. may have had in mind the famous Elegiac of Solon, ὑποθήκη εἰς Ἀθηναίους, in which a similar contrast is drawn between δυσνομία and εὐνομία. Cf. Bergk's *Lyric Anthology*, Solon, Frg. 4 (13).

673. πόλεις τε: as though καὶ or τέ were to follow. So καὶ in 296. In αὕτη . . . ἧδε . . . ἧδε we have an instance of *anaphora* similar to τοῦτο . . . τόδε . . . τόδε in 296 ff.

674. συμμάχου δορὸς: of the allied spear, i.e. of allies in battle. Cf. Eur. *Herc. Fur.* 1165, σύμμαχον φέρων δόρυ.

675. τροπὰς καταρρήγνυσι: causes routs by breaking the ranks. τροπὰς is accus. of effect. See G. 159, x. 3; H. 714. Cf. Hom. *Il.* xx. 55, ἐν δ' αὐτοῖς ἔριδα ῥήγνυντο βαρεῖαν. Eur. *Suppl.* 710, ἔρρηξε δ' αὐθῆν. Our Eng., to break a hole. The thought is, insubordination leads to the defeat, not of the enemy, but of forces that are allied; auxiliaries do not avail against

want of discipline. — τῶν ὀρθουμένων: of those who stand firm. Cf. Xen. *Cyr.* iii. 3. 45, εἰδὼς ὅτι οἱ μὲν νικῶντες σάζονται, οἱ δὲ φεύγοντες ἀποθήσκουσιν μᾶλλον τῶν μενόντων. Others interpret, of those who are guided aright, i.e. the obedient, in allusion to ἀπορθοῖς, 636. The Schol., τῶν ἀρχομένων.

676. τὰ πολλὰ σώματα: = τοὺς πολλοὺς. The more exact σώματα is used because the preservation of the body is esp. in mind.

677. οὕτως: so, as I have been saying. Creon now makes the application to the present situation. — ἀμνντέα: the plur. for the sing., a freq. use in adjs. and pfons. — τοῖς κοσμουμένοις: what has been ordained, public order; neut. plur. See on 447. For the thought, cf. Thuc. iii. 67. 6, ἀμύνατε τῷ τῶν Ἑλλήνων νόμῳ.

678. γυναικός: gen. with verb of inferiority. See G. 175, 2; H. 749.

679. κρείσσον: sc. ἐστίν. For this sentiment, so prevalent in antiquity, cf. 525. Eur. *El.* 930, καίτοι τόδ' αἰσχρὸν προστατεῖν γε δαυμάτων γυναικα, μὴ τὸν ἄνδρα. — ἐκπεσεῖν: lit. to fall from, i.e. one's place; hence, to be defeated.

- οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.  
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις  
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;  
 705 μὴ νῦν ἐν ἦθος μούνον ἐν σαυτῷ φόρει,  
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.  
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,  
 ἢ γλωῖσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,  
 οὗτοι διαπτυχθέντες ᾤφθησαν κενοί.  
 710 ἀλλ' ἀνδρα, κεῖ τις ἦ σοφός, τὸ μαυθάνειν  
 πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.  
 ὄρῳ παρα ρείθροισι χειμάρροισι ὅσα  
 δένδρων ὑπέικει, κλῶνας ὡς ἐκσφίζεται.

706. W. κούδεν ἄλλο τοῦδ'.

702. τιμιώτερον: more valued.

703. εὐκλείας: gen. with the comp. For what greater delight have children than the renown of a prosperous father.

704. πρὸς παίδων: on the part of children. — νῦν: used in the sense of the illative νῦν by the poets metri gratia, like ἄρα for ἔρα. But many critics deny this.

705. ἦθος: sentiment, conviction. The more usual word would be γνώμη or δόξα.

706. εἰς: the rel. pron. εἰ would be the regular use. — τοῦτο is added because of the loose correlation of the clauses. — ὀρθῶς ἔχειν: in appos. with ἦθος.

709. οὔτοι: plur., because of the general notion in ὅστις. — διαπτυχθέντες: Schol., ἀνακαλυφθέντες, i.e. when we can thoroughly see through them. — ᾤφθησαν: are found to be. Gnostic aor. Theognis, the elegiac poet, whose gnostic verses were familiar to the Athenian youth, says, 221 ff., ὅστις τοι δοκεῖ τὸν πλησίον ἴσμεναι οὐδέν, ἀλλ'

αὐτὸς μόνος ποικίλα δῆνε' ἔχειν, κείνός γ' ἄφρων ἐστί, νόου βεβλαμμένος ἐσθλοῦ.

710 f. Const., τὸ ἄνδρα μαυθάνειν πολλά καὶ τὸ μὴ τείνειν ἄγαν οὐδὲν αἰσχρὸν (ἐστιν). — For εἰ with the subjv., see GMT. 50, π. 3. — τείνειν: in the sense of be firm. The metaphor in τείνειν naturally suggests what follows.

712. Haemon now unconsciously turns Creon's principles, inculcated in like manner by means of similes (473), against his father. Thus the spectator's attention is directed, as is frequently the case in ancient tragedy, to the hero's ignorance of his own character, by which the tragic conflict is chiefly developed. — ρείθροισι: the larger trees are found by the side of streams and in valleys. — παρά: makes an iambus, since in Soph. initial β lengthens a preceding vowel in the arsis. Cf. O. T. 847, εἰς ἐμὲ βέπον. O. C. 900, ἀπὸ βυτῆρος. — ὅσα: the correlative τοσαῦτα is to be supplied with ἐκσφίζεται.

τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.  
 715 αὐτως δὲ ναὸς ὅστις ἐγκρατῆ πόδα  
 τείνας ὑπέικει μῆδέν, ὑπτίοις κάτω  
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.  
 ἀλλ' εἶκε θυμοῦ καὶ μετάστασιν δίδου.  
 γνώμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου  
 720 πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ,  
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·  
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν,  
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

718. W. ἀλλ' εἶκε μύθῳ.

714. κλώνας: note the antithesis: these save their branches, those are destroyed root and branch. For the image, cf. Webster's *Appius and Virginia*, p. 203 (iii. 2):—

"The bending willow, yielding to each wind,  
 Shall keep his footing firm, when the proud oak,  
 Braving the storm, presuming on his root,  
 Shall have his body rent from head to foot."

715. ναός: the gen. depends on πόδα. πούς is a rope, called "sheet," fastened to the lower corners of the sail, by tightening or relaxing which the force of the wind upon the vessel's sail is regulated. Cf. Eur. *Orest.* 705, καὶ ναὺς γὰρ ἐνταθεῖσα πρὸς βίαν ποδὶ ἔβαψεν, ἔσση δ' αἰθῆς ἦν χαλᾶ πόδα. — ἐγκρατῆ: is used proleptically, i.e. ἔσση ἐγκρατῆ εἶναι, stretched so as to be taut.

716. ὑπέικει: refers back to 713. — μῆδέν: this neg. is used because the sent. is indef.

717. στρέψας κάτω: sc. τὴν ναῦν.

718. εἶκε: give way, yield. This remark is pointed after Haemon has used ὑπέικει twice. — θυμῷ . . . δίδου: and grant a change of temper, i.e. give up your anger. The position of καὶ is unusual, unless we take θυμοῦ with both εἶκε and μετάστασιν; yet cf. Ar. *Acharn.* 884, τῷδε κηχιχάριτται τῷ ξένῳ. Some prefer to take θυμοῦ with εἶκε alone, draw back from your anger; but μετάστασιν alone is too vague. Cf. Eur. *Androm.* 1003, οὐδέ νιν μετάστασις γνώμης ὀνήσει.

719. κάπ' ἐμοῦ: from me also.

720. πρεσβεύειν: i.e. πρεσβύτερον εἶναι, Lat. antiquius esse. The inf. clause that follows is the subj.

722. εἰ δ' οὖν: sc. μὴ τοιοῦτος ἔφυ. — φιλεῖ: see on 493. — ταύτη: adv.

723. Const., καλόν (ἔστι) καὶ τὸ τῶν εὖ λεγόντων μανθάνειν. Cf. 1031 f. The sentiment may have been borrowed from Hes. *Op.* 293 ff., οἷτος μὲν πανάριστος δὲ αὐτῷ πάντα νοήση φρασσάμενος, τὰ κ' ἔπειτα καὶ ἐς τέλος ἦσιν ἀμείνω· ἔσθλός δ' αὖ κἀκείνος δὲ εὖ εἰπόντι πίθηται.



ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,  
725 μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπληῆ.

ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ  
φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,  
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τᾶργα σκοπεῖν.

ΚΡΕΩΝ.

730 ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας σέβειν;

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμι' εὐσεβεῖν εἰς τοὺς κακοὺς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιᾶδ' ἐπέλληπται νόσω;

ΑΙΜΩΝ.

οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

724. εἰκός: sc. ἐστίν. — εἰ: the Chorus says εἰ, as in 681, acc. to the respectful manner of subjects.

725. μαθεῖν: sc. αὐτοῦ, Haemon. — σέ: Haemon. — εἴρηται: impers.

726. τηλικοῖδε... τηλικούδε: shall we indeed who are so old be taught forsooth by one of this age, i.e. by such a youngster as he is? A similar sarcasm is contained in Plato's *Apol.* 25 d, τί δῆτα, ὦ Μέλητε; τοσοῦτον σὺ ἐμοῦ σοφώτερος εἰ τηλικούτου ὄντος τηλικούδε ἄν; For the force of καί, see on 554.

728. μηδέν, μή: the Schol. interprets by μηδέν διδάσκου ὃ μὴ δίκαιόν ἐστὶ σοὶ μαθάνειν. This would account for the use of the negatives.

729. τὸν χρόνον: see on 681. — τᾶργα: the facts. Haemon means the truth of his plea, in distinction from his person.

730. ἔργον: Creon sharply takes up τὰ ἔργα, but with a slightly altered meaning. Is it a duty, etc.? — ἀκοσμοῦντας: like ἄκοσμα in 660.

731. οὐδέ: not even, antithetic to ἔργον. "I would not even urge, much less do the deed," or perhaps better (with Kvičala) to take οὐδέ as simply continuing the statement of Creon, (no, it is not a duty,) and I would not urge, etc.

732. τοιᾶδε: i.e. τῆ ἀκοσμῆ. Cf. ἀκοσμοῦντας above.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ ;

ΑΙΜΩΝ.

735 ὄρα's τὸδ' ὡς εἴρηκας ὡς ἄγαν νέος ;

ΚΡΕΩΝ.

ἄλλω γὰρ ἢ μοὶ χρὴ με τῆσδ' ἄρχεω χθονός ;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἦτις ἀνδρός ἔσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἢ πόλις νομίζεται ;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

734. ἡμῖν: *pluralis majestatis*, in connection with the sing. ἐμέ. Cf. 1092, 1195. — ἀμὲ: *i.e.* & ἐμέ.

735. ὡς, ὡς: *how* (with εἴρηκας), *as* (with νέος). So ὡς occurs twice in the same sent. with different meaning in *O. T.* 922, ὡς ἰκνοῦμεν βλέποντες ὡς κυβερνήτην. — ἄγαν νέος: *sarcastic allusion* to 726 f. With the Athenian it was a matter of course that the final decision of state policy lay with the people. But even the kings of the Heroic age were guided by the views of the most respected members of the community and of the army, and, as we see in *Hom.*, were influenced by public opinion. Now, for the first time, Haemon loses his temper as he sees his last hope depart with Creon's refusal to heed the voice of the people.

736. ἄλλω, ἐμοί: *dat. of interest*. Cf. *Aj.* 1366 f., ἌΓ. πᾶς ἀνὴρ ἀτῶ

πονεί. *ΟΔ.* τῶ γὰρ με μᾶλλον εἰκὸς ἢ ἄλλω πονεῖν; The question in 736, it will be observed, is not quite the same as in 734, where Creon asks, "What right have the people to dictate to me?" Here he asks, by way of excuse for his passion, "Whose wishes am I to consult in ruling this land if not my own?"

737. "That is no state, no community, that is composed of *one* man." Cf. *Cic. de Rep.* iii. 3, "unius erat populus ipse. Ergo ubi tyrannus est, ibi...dicendum est plane nullam esse rem publicam." Others interpret ἀνδρός ἔσθ' ἐνός as *gen. of possession*. Cf. *Phil.* 386, πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων. The next verse, 738, fits this much better than the interpretation of W., given above.

739. "You would make an excellent king of a deserted land." Similar use

ΚΡΕΩΝ.

740 ὄδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἶπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙΜΩΝ.

οὐ γὰρ δίκαιά σ' ἐξαμαρτάνονθ' ὀρῶ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

ΑΙΜΩΝ.

745 οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

ΑΙΜΩΝ.

οὐ τᾶν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

ΚΡΕΩΝ.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὄδε.

of καλῶς γε in Eur. *Med.* 504, καλῶς γ' ἂν δέξαιντο μ' οἴκοις, ὧν πατέρα κατέκτανον.

740. He means that Haemon is all the while secretly defending Antigone.

742. *O, base villain, to come into conflict with your father!* For διὰ δίκης, μάχης, ἐχθρας κτέ. τιμὴ ἰέναι, γίγνεσθαι, see G. 191, IV. 1; H. 795 d. "From this point the altercation becomes more violent, each laying hold upon the other's words, and seeking to turn them into ridicule, or to direct the edge of them against the other." Schn.

743. γάρ: (yes, I do) for. — οὐ: with

δίκαια, which Haemon uses with sarcastic reference to δίκης. δίκαια ἐξαμαρτάνοντα is modelled after ἀμαρτάνειν.

744. τὰς ἐμὰς ἀρχάς: my own authority.

745. σέβεις: abs.; you do not act the part of reverence, since you trample, etc. — τιμὰς θεῶν: i.e. the rites of burial.

746. ὕστερον: the slave of. Cf. 680.

747. οὐ τᾶν: i.e. οὐ τοὶ ἔν. The position of γέ shows that ἦσσω τῶν αἰσχυρῶν together forms the antithesis to γυναικῶν ὕστερον. The thought un-

ΑΙΜΩΝ.

καὶ σοῦ γε κάμου καὶ θεῶν τῶν νερέρων.

ΚΡΕΩΝ.

750 ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς. <sup>z</sup>

ΑΙΜΩΝ.

ἦδ' οὖν θανείται καὶ θανούσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἦ κάπαπειλῶν ᾧδ' ἐπεξέρχει θρασύς;

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλή πρὸς κενὰς γνώμας λέγειν;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ᾧν φρενῶν αὐτὸς κενός.

ΑΙΜΩΝ.

757 βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;

ΚΡΕΩΝ.

756 γυναικὸς ᾧν δούλευμα, μὴ κώτιλλέ με.

W. retains the traditional order in 755-757.

derlying this utterance is, I defend her, not because she is my betrothed, but because she has done right.

750. οὐκ ἔσθ' ὡς: it cannot be that. Cf. Phil. 198, οὐκ ἔσθ' ὡς οὐ θεῶν του μελέτη, sc. ποιεῖ. But ὅπως is more common in this phrase.—ἔτι: with ποτέ modifies γαμεῖς. Cf. Aj. 1093, οὐκ ἔν ποτ' ἄνδρα θαυμάσαιμ' ἔτι. Others take ἔτι with ζῶσαν.—ζῶσαν: ironical, i.e. you can marry her in Hades if you like. Cf. 654. This renewed threat is called forth by Haemon's mention of the gods of the nether world.

751. Haemon means that he will not survive the death of his betrothed. Creon, however, takes τινὰ as pointing

to himself. The Indef. τίς is often used by way of euphemism to indicate a definite person. Cf. Aj. 1138, τοῦτ' εἰς ἀνίαν τοῦτος ἐρχεται τινι (i.e. σοί).

752. κάπαπειλῶν: even threatening. Haemon had before this made no threat.—θρασύς: pred. adj. See G. 138, n. 7; H. 619.

753. "What I am saying are not threats, but remonstrances against folly."

754. κλαίων: like οὐ χαίρων in 758.

757. βούλει λέγειν: cf. Hes. Op. 721, εἰ δὲ κακὸν εἴπης, τάχα κ' αὐτὸς μείζον ἀκούσαιοι. El. 523, κακῶς σε λέγω κακῶς κλύουσα πρὸς σέθεν.

756. δούλευμα: see on 320.

## ΑΙΜΩΝ.

755 εἰ μὴ πατὴρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν.

## ΚΡΕΩΝ.

ἄλθες; ἀλλ' οὐ τόνδ' Ὀλυμπον, ἴσθ' ὅτι,  
χαίρων ἐπὶ ψόγοισι δεινάσεις ἐμέ.  
760 ἄγαγε τὸ μῖσος, ὡς κατ' ὄμματ' αὐτίκα  
παρόντι θνήσκῃ πλησία τῷ νυμφίῳ.

755. In 754 Creon recklessly refuses all advice. Upon this refusal Haemon's response in 757 follows naturally. Then Creon rejoins in 756, "Yes, I do not wish to hear; desist, minion of a woman, from wheedling me." Since hereupon every further utterance on the part of Haemon is evidently useless, nothing is left him but to call this degree of stubbornness "loss of reason." "Were you not my father, I should have said (instead of the milder expression *βούλει λέγειν τι κτέ.*) that you are not in your right mind." This leads the rage of Creon to burst forth openly. In the traditional order it is impossible to understand how by far the harshest utterance of all (755) could be characterized by Creon with so mild a term as *κωτίλλειν*. And again, what is there in the comparatively calm expression of 757 that should so violently inflame his anger? From the order adopted we get also a much more suitable use of *κωτίλλειν*, which as a trans. verb can only mean *coax*, *talk over with fair words*. — *εἶπον*: with the inf. in the sense of *say* is unusual. This instance may be added to that given in GMT. 89, 1, n. 1. See also GMT. 15, 2, n. 3.

758. ἄλθες: *indeed, really*. Lat. *ita ne*. An ironical and indignant question. Cf. Shak. *Jul. Cæs.* iv. 3: *Bru.* "Away, slight man!" *Cæs.* "Is't possible?" — τόνδ' Ὀλυμπον: Creon raises his hand to heaven. — οὐ: without *μή*, as in *O. T.* 1088, οὐ τὸν Ὀλυμπον ἀπειρών οὐκ ἔσει, where also *Olympus* signifies heaven. For the accus., see G. 163, n. 2; H. 723.

759. ἐπὶ ψόγοισι: ἐπί expresses the accompanying circumstance of *δεινάσειν*, with *reproaches, abusively*. Cf. 556. Eur. *Troad.* 315, ἐπὶ δάκρυσι καὶ γόοισι καταστένουσ' ἔχεις. Others, ἐπί = *insuper*, like *O. C.* 544, δευτέραν ἔκαισας ἐπὶ νόσφ' νόσον. Haemon has thus far censured, but now, in his rage, also reproaches his father.

760 f. ἄγαγε: addressed to one of the two attendants (cf. 578), who goes into the palace to lead forth Antigone. — τὸ μῖσος: *the hateful thing*. The use of the abstract noun heightens the contempt. So Philoctetes says to Odysseus, *Phil.* 991, ἄ μῖσος, οἶα κάτα-νευρίσκεις λέγειν. — κατ' ὄμματα κτέ.: with great emphasis the king, in his passion, indicates proximity by the use of three expressions. So in *O. T.* 430, remoteness is expressed by οὐ πάλι ἀπορροσ οἶκων τῶνδ' ἀποστραφεῖς ἔπει;

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,  
οὐθ' ἦδ' ὀλείται πλησία, σύ τ' οὐδαμὰ  
τοῦμὸν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὄρων,  
765 ὡς τοῖς θέλουσι τῶν φίλων μαίην ξυνών.

ΧΟΡΟΣ.

ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς·  
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἰών·  
τὰ δ' οὔν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

ΧΟΡΟΣ.

770 ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς :

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν· εὔ γὰρ οὔν λέγεις.

762. ἔμοιγε : in emphatic position, and belongs only to the clause οὐθ' ... πλησία.

764. τὸ κρᾶτα : found as a sing. only in Soph. (*Phil.* 1001, 1457, *O. T.* 263), *my head, me*. — ἐν ὀφθαλμοῖς : for the instrumental dat. Cf. 962, 1003. Epic fulness of expression.

765. ὡς . . . ξυνών : *that you may rave in the company of those of your friends who are willing (to endure it)*. There is in ὡς μαίην an intentional reference to ὡς θνήσκω in 760 f. Haemon departs from the stage at the right of the spectators. He does not again appear. The actor who played this part now takes the rôle of the messenger.

767. τηλικούτος : i.e. of one so young. See on 726. — βαρύς : *portentous, desperate*. So in 1261. Cf. *Phil.* 1045 f., *βαρύς τε καὶ βαρεῖαν δ' ξένος φάτιν τῆνδ' εἶπε*.

768. δράτω, φρονεῖτω : "the asyn-

deton is well suited to the impetuosity of Creon's manner." Bl.— μείζον κτέ. : belongs to both verbs. — ἢ κατ' ἀνδρα : *than becomes a mere man*. ἀνθρωπος is the usual word in this phrase. Cf. *Aj.* 760 f., *ὅστις ἀνθρώπου φύσιν βλαστῶν ἔπειτα μὴ κατ' ἀνθρωπον φρονῆ*.

769. τὰ, τάδε : Soph. freq. uses the fem. dual forms of the art. and of prons. Yet cf. 561, *El.* 977, *τάδε τῶ κασιγνήτω*. See G. 138, n. 5; H. 272a. That Creon should include *both* in his threat, and should speak in 577–581 of both as if they were to die, is a skilful touch of the poet in the portraiture of Creon's character. Creon is so much absorbed in maintaining his own prerogatives, and so blinded by his anger as to forget that Ismene is innocent of the deed (cf. 538–547).

770. ἄμφω : the position shows that it is the important word. For καί, see on 564.

771. μή : as if there might still be

## ΧΟΡΟΣ.

μόρφ δὲ ποίω καί σφε βουλευέι κτανεῖν ;

## ΚΡΕΩΝ.

ἄγων ἔρημος ἔνθ' ἂν ἦ βροτῶν στίβος  
 κρύψω πετρώδει ζῶσαν ἐν κατάρυχι,  
 775 φορβῆς τοσοῦτον ὡς ἄγος μόνου προθείς,  
 ὅπως μίασμα πᾶσ' ὑπεκφύγη πόλις.  
 κάκεῖ τὸν Ἄιδην, ὃν μόνον σέβει θεῶν,  
 αἰτουμένη που τεύζεται τὸ μὴ θανεῖν,  
 ἣ γνώσεται γοῦν ἀλλὰ τηνικαῦθ', ὅτι  
 780 πόνος περισσός ἐστι τὰν Ἄιδου σέβειν.

775. W. ὄσον ἄγος.

some doubt about her having put her hand to the deed.

772. καί: *further, also*. "If she is to die, tell us further by what sort of a death." Cf. 1314. But W. and others take καί here, as in 770, with the pred.; in *what way do you really, etc.*? — σφέ: Antigone. See on 44.

773. ἂν ἦ: from the general form of the rel. clause it appears that Creon has not yet any definite locality in mind. κατάρυξ (774) shows that he is thinking of some rocky cavern hewn out by men's hands. — βροτῶν: depends on ἔρημος.

774. πετρώδει ἐν κατάρυχι: Schol., ἐν ὑπογείῳ σπηλαίῳ. In 1100 κατάρυξ is used adj.

775. ἄγος: like the Lat. piaculum has the double sense of *pollution* and *escape from pollution, i.e. expiation*; in 256 the former, here the latter. So the libations in Aesch. *Choeph.* 154 are called ἄγος κακῶν ἀπότροπον. — ὡς: as (to be). The exact correlative would be ὅσον. Cf. Xen. *Anab.* iv. 8. 12, δοκεῖ τοσοῦτον χωρίον κατασχεῖν ὅσον ξέω

τοὺς ἐσχάτους λόχους γενέσθαι τῶν πολεμίων κερμάτων. Cf. Hom. *Il.* xxii. 424, τῶν πάντων οὐ τόσσον ὀδυρόμαι, ἀχνύμενός περ, ὡς ἐνός. The Schol. explains, ἔθος παλαιόν, ἔσπε τὸν βουλόμενον καθειργνύναι τινά, ἀφοσιῶσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπνεύον κἀθάρασι τὸ τοιοῦτο, ἵνα μὴ δοκῶσι λιμῶ ἀναρεῖν, τοῦτο γὰρ ἄσεβές. The same view was held by the Romans. Plutarch, in his life of Numa, 10, speaks of this same custom when unfaithful Vestals were punished.

776. πᾶσα: *i.e.* the community of citizens in its entirety. "That no part of the state may suffer." More commonly taken in the sense of *πάντως, πάνπαν*, as in *O. T.* 823, ἀρ' οὐχὶ πᾶς ἄναγνος;

777. μόνου σέβει: referring to her pious care for the burial of Polynices. Cf. 519.

778. ποῦ: *no doubt*. Ironical. — τὸ μὴ θανεῖν: the accus. after τεύζεται. See on 546.

779. ἀλλά: see on 552.

780. πόνος περισσός: see on 68.

## Στάσιμον γ'.

ΧΟΡΟΣ.

Στροφή.

\*Ἔρωσ ἀνίκατε μάχαν, \*Ἔρωσ ὃς ἐν κτήμασι πίπτεις,  
 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις·  
 785 φοιτᾶς δ' ὑπερπόντιος ἔν τ' ἀγρονόμοις αὐλαῖς,  
 καί σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς  
 790 οὐθ' ἀμερίων σέ γ' ἀνθρώπων, ὃ δ' ἔχων μέμνηεν.

785. W. φοιτᾶς θ.

781. The ode marks the close of another act of the play. Creon, without yielding to the entreaties of his son, retires into the palace, whence he reappears at 882. Antigone is about to appear on her way to her tomb. The ode celebrates the victorious power of Eros. The disobedience of Haemon, against his own interest, is due to the might of love. The god of love was not represented in the classic period as a child (our Cupid). The Eros of Praxiteles is in the bloom of youth, ἠραίος, or ἀνδρόπαις.

782. μάχαν: accus. of specification.—ἐν κτήμασι: proleptical. Love makes men his bondsmen when he falls upon them. Cf. Eur. Hipp. 525, Ἔρωσ δ' κατ' ὀμμάτων στάζεις πόθον, εἰσάγων γλυκεῖαν ψυχαῖς χάριν οὐδ' ἐπι-στρατεύσῃ. So Lucian, Dial. Deor. vi. 3, makes Hera say to Zeus, σοῦ μὲν πάνυ οὐτός γε δεσπότης ἐστί, καὶ δλωσ κτῆμα καὶ παιδιὰ τοῦ Ἐρωτος σὺ γε.

784. ἐννυχεύεις: makest thy couch upon. Cf. Hor. Od. IV. 13, 7, Cupido ... Chiaie pulcris excubat in

genis. Phryn. 8, λάμπει δ' ἐπὶ πορφυρέαις παρησί φῶς ἔρωτος. Pind. Nem. viii. 2, Ἦρα . . . παρθενίῳς . . . ἐφίξισα γλεφάροις. Milton, L'Allegro, 29, 30, "Such as hang on Hebe's cheek, And love to live in dimple sleek."

785. ὑπερπόντιος: pred. Cf. El. 312, μὴ δόκει μ' ἄν θυραῖον οἰχνεῖν. Led by Aphrodite, Paris sought Helen across the sea, and Menelaus pursued with an army.

786. ἀγρονόμοις αὐλαῖς: i.e. ταῖς νεμομέναις αὐλαῖς ἀγρῶν. Cf. O. T. 1103, τῷ (sc. Λοξίφ) γὰρ πλάκες ἀγρόνομοι πᾶσαι φίλαι. So Aphrodite sought out Anchises in his shepherd's hut.

787. σέ: obj. of φύξιμος used act. Cf. Aesch. Agam. 1090, στέγην συνίστορα πολλὰ κακὰ.

789. σέ γε: emphatic repetition. Cf. Phil. 1116, πότμος σε δαιμόνων οὐδὲ σέ γε δόλος ἔσχε. O. T. 1098 ff., τίς σε, τέκνον, τίς σ' ἔτικτε . . . ἢ σέ γ' εὐνάτειρα Λοξίου;

790. ἔχων: sc. σέ, i.e. Ἐρωτα. "He who has thee as his master," for we can say ὁ πόθος ἔχει με as well as ἔχω τὸν πόθον.



## Ἄντιστροφή.

σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾶς ἐπὶ λῶβα,  
 σὺ καὶ τόδε νεῖκος ἀνδρῶν ζύναμιμον ἔχεις ταραξίας·  
 795 νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος εὐλέκτρον  
 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς·  
 800 θεσμῶν· ἄμαχος γὰρ ἐμπαίξει θεὸς Ἀφροδίτα.  
 νῦν δ' ἦδη γὰρ καὶ τὸς θεσμῶν

791. ἀδίκους: *i.e.* ὥστε ἀδίκους εἶναι.

792. ἐπὶ λῶβα: either to outrage, as Haemon was led to treat his father shamefully, or better with most edit. in a subjective sense, to (their) ruin. Under the influence of Eros good men become bad.

794. ζύναμιμον: for ζύναμιων, by what is technically called enallage (exchange), a common figure of syntax. Cf. 862, ματρῶνι λέκτρον ἅται for ματρῶν κτέ. Phil. 1123, πολίᾳς πόρνου θινός.— ἔχεις ταραξίας: see on 22.

795, 796. ἱμερος βλεφάρων νύμφας: desire of the eyes for the bride. Subj. and obj. gen. As love is awakened by beauty, and beauty is observed with the eyes, the poet uses instead of ἀνδρός the more specific βλεφάρων, as in O. C. 729, ὀμμάτων φόβον. Or, perhaps better, as many take it, the flashing love-glance of the eyes of the bride. For the two gens., cf. 929, 930, and O. C. 869, τᾶσδε χάρας τὰ κρείτιστα γᾶς ἔπαυλα.—“The modern poet speaks of love as ‘engendered in the eyes, with gazing fed’; the ancients rather spoke of an influence passing from the eyes of the beloved to the soul of the lover. Desire was viewed as an emanation from the object.” Camp.

798. πάρεδρος κτέ.: seated by the side of the great laws in authority. That

is, Eros exerts influence on the minds of men, hindering or aiding their decisions. In the present instance Eros overrides in the mind of Haemon the duty of filial obedience. For πάρεδρος, cf. Pind. Ol. viii. 21, Διὸς ξενίου πάρεδρος θέμις. Eur. Med. 843, ἔρωτας τῆ σοφίᾳ πάρεδρους παντοίας ἀρετᾶς ζυνεργούσ. O. C. 1382, Δίκη ξυνεδρος Ζηνὸς ἀρχαίοις νόμοις. Some take ἐν ἀρχαῖς in the sense of in the counsels of princes. θεσμῶν prob. refers to the laws of nature and of the gods, such as filial obedience, patriotism, piety.

799. ἄμαχος: in the pred.; unquerable. Dale translates, Matchless in might, In sport like this fair Venus takes delight, and quotes Hor. Od. I. 33, 10 ff., Veneri, cui placet impares Formas atque animos sub juga aënea Saevo mittere cum joco.

801 f. Antigone is led by the attendant through the door of the women's apartment, and appears for the last time. In allusion to Haemon, whom Eros has led from the path of obedience, the Coryphaeus says, “I too am in danger of trespassing the θεσμοί,” in so far as he compassionates Antigone, who is condemned by the king.—θεσμῶν ἔξω φέρομαι: said in a general sense, and explained by ἰσχειν . . . δακρύων.

805 ἔξω φέρομαι τάδ' ὄρων, ἴσχειν δ'  
οὐκέτι πηγὰς δύναμαι δακρύων,  
τὸν παγκοίτην ὄθ' ὄρω θάλαμον  
τήνδ' Ἀντιγόνην ἀνύτουσαν.

SEVENTH SCENE. CREON. ANTIGONE. TWO SERVANTS OF  
CREON.

Ἐπεισόδιον δ'.

ANTIGONH.

Στροφή α'

ὄρατ' ἔμ', ὦ γὰς πατρίας πολῖται, τὰν νεάταν ὄδον  
στείχουσαν, νεάτον δὲ φέγγος λεύσσουσαν ἀελίου,  
810 κοῦποτ' ἀθις· ἀλλά μ' ὁ παγκοίτας Ἄιδας ζῶσαν ἄγει  
τὰν Ἀχέροντος

802. τάδ' ὄρων: repeated in 88 ὄρω.  
— δ': elision is common at the end  
of anapaestic verse. Cf. 817, 820.

804. τὸν παγκοίτην θάλαμον: the  
chamber where all must lie. "The im-  
plied contrast between the fate of  
Antigone and her intended bridal  
recurs repeatedly throughout the lat-  
ter part of the play." Camp.

805. ἀνύτουσαν: see on 231. Cf.  
O. C. 1562, ἐξανύσαι τὰν παγκευθὴ κάτω  
νεκρῶν πλάκα.

806-882. Κομμός. The ancients hon-  
ored the dead with a dirge. Antigone  
must chant her own lamentation.  
The first strophe and antistrophe  
consist mainly of glyconics, which  
are a favorite verse for expressing  
lament. Antigone compares her fate  
with that of Niobe. The response of  
the Chorus, that Niobe is a goddess,  
and that to share her fate is glorious,  
Antigone looks upon as a mockery  
of her distress. Hence the second

strophe and antistrophe express still  
more gloomy feeling, indicated by  
syncopated choreic verses of vary-  
ing length. Antigone feels deserted  
by the living and gives a moment's  
painful reflection to the horrible fate  
of her entire family.

808. νεάτον: adv.; for the last time.  
Cf. Eur. Troad. 201, νεάτον τεκέων σώ-  
ματα λεύσω.

810. κοῦποτ' ἀθις: sc. ὄψομαι. Cf.  
Aj. 856, σὲ δ' ἡμέρας σέλας προσενέπω  
πανύστατον δὴ κοῦποτ' ἀθις ὕστερον.—  
παγκοίτας: that puts all to rest; or, as  
in 804, intr. See App.

812. Ἀχέροντος: cf. Hom. Od. x.  
513, ἐνθα εἰς Ἀχέροντα Πυριφλεγέθων  
τε βέουσι.—ἀκτῶν: accus. of limit of  
motion after ἄγει.

814. Here first Antigone, after hav-  
ing discharged her holy task, gives  
utterance to the more gentle and  
womanly feelings of her nature. Not  
until now do we learn that Haemon

ἀκτάν, οὐθ' ὑμεναίων ἐγκληρον, οὐτ' ἐπὶ νυμφείοις  
815 πῶ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

## ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'  
ἐς τὸδ' ἀπέρχει κεύθος νεκῶν,  
οὔτε φθινάσω πληγεῖσα νόσοις  
820 οὔτε ξιφέων ἐπίχειρα λαχοῦσ',  
ἀλλ' αὐτόνομος ζῶσα μόνη δὴ  
θνητῶν Ἀΐδην καταβήσει.

was dear to her heart, and do we see how painful was the sacrifice that she paid to duty. — *ἐγκληρον*: the Schol. explains by *μέτοχον*. The *ὑμεναίοι* were sung to the accompaniment of flutes at marriage processions, and in honor of both the bridegroom and the bride. — *ἐπὶ νυμφείοις ὕμνος*: refers to the *ἐπιθαλάμιον*, which was sung by a chorus of maidens, in honor of the bride alone, after the wedding-feast and in the house of the bridegroom. Cf. Theocr. 18. 3, *πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο*.

815. *ὕμνησεν*: the finite verb is used instead of some turn of expression corresponding to *ἐγκληρον* after the preceding *οὔτε*.

816. *Ἀχέροντι*: not dat. of place but of indir. obj. Cf. 654. The thought that she is to be the bride of death recurs several times under different forms. Cf. 891, 1205. So Shak. *Romeo and Juliet*: "I would the fool were married to her grave" (iii. 5); "Death is my son-in-law, Death is my heir; my daughter hath he wedded" (iv. 5).

817. "The Chorus makes that very fact a matter of consolation which Antigone has just lamented, namely, that she is going down to Hades alive." Schn.

820. *ξιφέων ἐπίχειρα*: *recompense of the sword*, i.e. death by the sword. In *O. C.* 1878, it is said of the death of Oedipus, *βέβηκεν; ὡς μάλιστα' ἀν εἰ πόθῳ λάβοις. τί γάρ; ὄφρ μήτ' Ἀρης μήτε πόντος ἀντέκωρσεν*.

821. *αὐτόνομος*: the Schol., *ἰδίῃ καὶ καινῷ νόμῳ*. It is explained by *μόνη θνητῶν ζῶσα*. In response to this, Antigone refers to the similar case of Niobe. Many take it in the more usual sense of *by your own free choice*. Cf. 875. This also agrees with the first part of the Schol., *μετ' ἐλευθερίας τεθνήξῃ*.

822. *Ἀΐδην καταβήσει*: this repetition of *ἀπέρχει κτέ.* heightens the effect.

823. Niobe, the daughter of Tantalus, boasted that she had more children than Leto, she having seven sons and seven daughters, while the goddess had but one each. On the complaint of Leto, Apollo slew the sons and Artemis the daughters, and Niobe herself was transformed into a rock on Mount Sipylus. On this mountain is still to be seen, in the side of a cliff of yellow limestone, a huge form which, as seen from a distance, resembles a woman sitting in mournful attitude, with dark face, dark

## ANTIGONH.

## Ἄντιστροφή α.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν  
 825 Ταυτάλου Σιπύλῳ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀπενῆς  
 πετραία βλάστα δάμασεν, καὶ νῶ ὄμβροι τακομέναν,  
 ὡς φάτις ἀνδρῶν,

arms folded over her breast, and white garments. Originally a freak of nature, the parts of this rock-formation below the head were later shaped into the form of a human body, and the parts at the side hewn away terrace-fashion — the whole presenting the image of a divinity (prob. Cybele) of Asia Minor. Over this rock the water drops and trickles. The fate of Niobe has been the theme of epic, lyric, and tragic poetry. The death of the children was represented in sculpture by Scopas. The Niobe group in the Uffizi gallery at Florence is probably a copy, in its main features, of the work of Scopas, dating from the Roman period. For the myth, cf. Hom. *Il.* xxiv. 602 ff.; Ovid *Met.* vi. 310 ff.

824. *Φρυγίαν*: Mount Sipylus is in Lydia, but the more extended and vague use of the name Phrygia, found in Hom., was borrowed by other Greek and by Roman writers. Cf. Strabo, xii. 571. — *ξέναν*: from Antigone's point of view, because as the wife of Amphion, king of Thebes, Niobe had lived many years in that city.

825. *Ταυτάλου*: sc. daughter. — *ἄκρῳ*: the figure itself is, however, not on the summit of the mountain, but in the middle of a cliff. Yet so also Ovid *Met.* vi. 311, says, *fixa cacumine montis*. Cf. Sen. *Agam.* 373, *stat nunc Sipyli vertice summo flebile saxum*.

826. *τάν*: here a rel. pron. See G. 140, n. 5; H. 275 D. — *κισσός*: her transformation into stone is poetically represented as a rocky growth, *πετραία βλάστα*. As the ivy envelops a tree with tight clinging clasp, so as to cover it from view and to bring it under its power (*δάμασεν*), so the stone grew about Niobe. In *δάμασεν* and *κατευνάζει* below there is an allusion to ἄλλ' Ἀχέροντι νυμφεύσω, 816; that is, as the stone embraced Niobe, so the god brings me to the stony bridal chamber of death.

828. *ὄμβροι*: sc. *λείπουσι*, from *λείπει* below. — *τακομέναν*: *melting away, pining away*. This word is the more appropriate here, because it is applicable in its physical sense to snow. Sen. *Agam.* 374, *et adhuc lacrimas marmora fundunt antiqua novas*. The marvellous phenomenon of the eternal weeping was combined with the explanation. The snow does not remain long upon Mount Sipylus, and the duration of the weeping is expressed by the phrase, *ὄμβροι χιῶν τ' οὐδαμὰ λείπει*. The water which trickles down from the ridge of the mountain over the figure arises from and is supplied by the rains and the melted snow, and never fails. *ὄφρος* and *δειράς* are alike applicable to a mountain and to a human being. So in Eng., *foot* of a mountain, *brow* of a hill, *head* of a bay.

829. *φάτις*: sc. *ἔστιν*.

830 χιών τ' οὐδαμὰ λείπει, τέγγει δ' ὑπ' ὀφρύσι παγκλαύτοις  
 δειράδας· ᾗ με δαίμων ὁμοιοτάτων κατευνάζει.

## ΧΟΡΟΣ.

835 ἀλλὰ θεός τοι καὶ θεογεννής,  
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.  
 καίτοι φθιμένῳ τοῖς ἰσοθέοις  
 ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

## ANTIGONH.

## Στροφή β.

οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,  
 840 οὐκ οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον;

834. W. *θειογενής.*

836 ff. W. *καὶ τῷ φθιμένῳ μέγ' ἀκοῦσαι*  
*τοῖς ἰσοθέοις ἔγκληρα λαχεῖν*  
 ∪— ∪— ∪— ∪—  
*ζῶσαν καὶ ἔπειτα θανοῦσαν.*

832. ᾗ ὁμοιοτάτων: *most like to her.*

834 f. ἀλλά: *sc. Νιόβη ἐστὶ. — θεογεννής:* she was the daughter of a Pleiad, and Tantalus, her father, was the son of Zeus. In these verses the Chorus is understood to administer a reproof to Antigone for presuming to compare herself with a goddess. "Still," they say, "it is a great thing for one who is dead to have it said of him that he shared in the lot of those who are the equals of the gods."

837. ἔγκληρα λαχεῖν: *to receive as his lot that which is shared or inherited.* ἔγκληρος is either act., *sharing in*, as in 814, or pass., *allotted, inherited*, as in Eur. *Herc. Fur.* 468, ἔγκληρα πεδία τὰμὰ γῆς κεκτημένος. Here pass., *that which is allotted to the equals of gods.* The inf. λαχεῖν is the

subj. of *ἐστίν* to be supplied. — ἀκοῦσαι: *to hear said of one's self*, like the Lat. *audire.* Cf. Xen. *Anab.* vii. 7. 23, μέγα (ἐδόκει εἶναι) εἶδ' ἀκούειν ὑπὸ ἑξακισχιλίων ἀνθρώπων.

838. γελῶμαι: the Chorus has misinterpreted the motive that leads Antigone to liken her fate to that of Niobe. She has in mind only the external likeness of their horrible doom, and not, as the Chorus seems to take it, any moral resemblance of character and destiny. Hence, οἴμοι γελῶμαι.

840. οὐκ: belongs only to the partic. — οἰχομέναν: οἰχεσθαι has the time of the pf. and often the secondary sense of *be dead.* Cf. *Phil.* 414, ἀλλ' ἢ χροῦτος οἰχεται θανάων, where θανάων is pleonastic.

ὦ πόλις, ὦ πόλεως πολυκτῆμονες ἄνδρες·  
 ἰὼ Διρκαίαι κρήναι  
 845 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὕμμ'  
 ἐπικτῶμαι,  
 οἷα φίλων ἄκλαυτος, οἷοις νόμοις  
 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταμίον·  
 850 ἰὼ δύστανός γ', οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσι  
 μέτοικος, οὐ ζῶσω, οὐ θανοῦσιν.

## ΧΟΡΟΣ.

## Στροφή γ'.

προβᾶσ' ἐπ' ἔσχατον θράσους

850. W. ἰὼ δύστανος, οὐτ' ἐν βροτοῖς.

843. πολυκτῆμονες: *opulent*, and hence *eminent, noble*.

844. The stream of Dirce is formed by several abundant springs near the grove of Demeter and Core. See on 105.

845. εὐαρμάτου: see on 149.

846. ἔμπας κτέ.: *I take you at any rate as my witnesses*.—ὕμμη: Aeol. form; found in tragedy only here and in Aesch. *Eum.* 620.

847. οἷα . . . ἔρχομαι: the sent. depends on ξυμμάρτυρας as if ξυμμαρτυρῶ had preceded. οἷα is pred. adj. instead of an adv.—φίλων: with ἄκλαυτος. For the gen. after adjs. compounded with a privative, see G. 180, n. 1; H. 753. Cf. 1035; *Aj.* 910, ἀφρακτος φίλων. *Trach.* 685, τὸ φάρμακον ἕκπυρον ἀκτινός τε θερμῆς ἄκικτον.

848. ἔργμα: Schol. περίφραγμα; an enclosure. So Aesch. *Choeph.* 154, πρὸς ἔργμα (variant ἐρυμα) τόδε, of the grave of Agamemnon. From ἔργω, Att. εἶργω or εἰργω. The same idea in περιπτύξαντες, 886, as in ἔργμα. The tomb consists of a rocky vault, the en-

trance to which is walled up or blocked up by layers of stone. See on 1204 f. Transl., *the mound-like enclosed vault of a strange tomb*.—ποταμίον: *unheard of*, since only νεκροὶ ἐν τάφῳ τίθενται.

850. Cf. *Eur. Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις οὐτ' ἐν ζῶσιν κρινομένα, χωρὶς δὴ τινα τῶνδ' ἔχουσα μοῖραν. *Sen. Oed.* 949, via, qua nec sepultis mixtus et vivis tamen exemptus erres. In lamenting it is natural to repeat the same thought in varied terms of expression. Cf. 813, 881, 917, 1310. *Eur. Suppl.* 966, ἕπαις ἄτεκνος after οὐκέτ' ἐτεκνος, οὐκέτ' εὔπαις (955). The text as it stands is not free from objections. There is no proper antithesis between βροτοῖσιν and νεκροῖσι. See the App. for further discussion.

853 ff. *Advancing to the highest pitch of audacity, thou hast fallen violently against the lofty seat of justice*. The Chorus uses this expression because Antigone in 451 has appealed to Δίκη, and means to say that in her daring defiance of the king's author-

ὑψηλὸν ἐς Δίκας βάθρον  
 855 προσέπεσες, ᾧ τέκνον, πολύ.  
 πατρῶν δ' ἐκτίεις τιν' ἄθλον. σι

ANTIGONH.

Ἄντιστροφή β'.

ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,  
 860 πατρός τριπόλιστον οἶκτον, τοῦ τε πρόπαντος  
 ἀμετέρου πότμου κλεινοῖς Λαβδακίδαισιν.  
 ἰὼ ματρῶναι λέκτρων  
 865 ἄται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσμόρου  
 ματρός,

ity she has fallen into punishment. So, in substance, W. and most edit. But the interpretation of Kvičala, adopted by Bell, commends itself: *advancing to the highest pitch of daring, upon the lofty pedestal of justice, thou hast fallen far down, i.e., by discharging the high command of justice with greatest daring thou art plunged into ruin.* This view of the passage is favored by the Schol., *βουλομένη δσιόν τι δρᾶν περὶ τὸν ἀδελφόν, τὰ ἐναντία πέπονθας*, as also by the fact that the Chorus nowhere else plainly condemns Antigone, but expresses sympathy for her, and that no reference is made by Antigone in what follows to the condemnation which the usual interpretation implies.—*βάθρον*: the pedestal on which the image of justice is imagined to rest. Cf. Plat. *Phaedr.* 254 b, *καὶ πάλιν εἶδεν αὐτὴν μετὰ σωφροσύνης ἐν ἀγνῷ βάρῳ βεβῶσαν.* O. T. 865, *νόμοι ὄψιποδες.*

856. The conflict with the ruler, by which Antigone comes to her fate, has arisen in consequence of inherited woe. Cf. 2, 583, 871. Eur. *Herc. Fur.* 983, *ἔχθραν πατρῶν ἐκτίων.*

858. *μερίμνας*: accus. plur. after *ἔψαυσας.* Cf. 961, and see on 546.

860. *πατρός κτέ.*: *the thrice-repeated tale of my father's woe.* *οἶκτον* in direct appos. with *μερίμνας.* W. takes *πατρός* and *πότμου* below as obj. gen. after *μερίμνας*, and *οἶκτον* in appos. with the effect implied in *ἔψαυσας μερίμνας*, comparing Aesch. *Agam.* 225, *ἔτλα θυτὴρ γενέσθαι θυγατρός, πολέμων ἀρωγᾶν.—τριπόλιστον*: from *πολλέιν*, a parallel form of *πολεῖν*=turn. Cf. Pind. *Pyth.* vi. 2, *ἄρουραν Χαρίτων ἀναπολίζομεν.* Phil. 1238, *δὲς ταῦτὰ βούλει καὶ τρίς ἀναπολεῖν μ' ἔπη; τρι=πολύ.* Cf. *τρισάθλιος*, O. C. 372; *τριπάλτων πημάτων*, Aesch. *Sept.* 985; *τριλλιστος*, Hom. *Il.* viii. 488.

862. *Λαβδακίδαισιν*: see on 593. "The dat. in explanation of *ἀμετέρου*, instead of the gen. Clearer than the gen. with so many gens. preceding, and with an 'ethical' force: 'the lot that fell on us.'" Camp.

863. *ματρῶναι κτέ.*: for *ἄται ματρῶν λέκτρων.* See on 793. *O calamities resulting from my mother's nuptials.*

864 f. *The couch of my ill-fated mother shared by my father, her own*

οἶον ἐγὼ ποθ' ἂ ταλαίφρων ἔφην·  
 πρὸς οὓς ἀραῖος, ἄγαμος, ἀδ' ἐγὼ μέτοικος ἔρχομαι.  
 870 ἰὼ δυσπότημων ἰὼ γάμων κασίγνητε κύρσας,  
 θανῶν ἔτ' οὔσαν κατήναρές με.

ΧΟΡΟΣ.

Ἄντιστροφή γ'.

σέβειν μὲν εὐσέβειά τις,  
 κράτος δ' ὄτω κράτος μέλει  
 παραβατὸν οὐδαμῆ πέλει,  
 875 σὲ δ' αὐτόγνωτος ὤλεσ' ὀργά.

870. W. ἰὼ ἰὼ κάσις δυσπότημων γάμων κυρσίας.

*offspring*. Oedipus was at the same time husband and son of Iocasta. Cf. *O. T.* 1214, γάμον τεκνοῦντα καὶ τεκνοῦμενον. — αὐτογέννητα: instead of αὐτογεννήτωρ, is another instance, like ματρῶναι above for ματρώων, of poetic enallage of epithets. — πατρί: is governed by κοιμήματα, a verbal subst. Cf. Plat. *Theaet.* 168 c, τῷ ἐταίρῳ σου εἰς βοήθειαν.

866. οἶον: W. makes refer to ἄται and κοιμήματα. But the reference is more natural to the latter word alone, or to the parents, who are referred to again in οὓς below. Here the use of οἶος rather than ὅς adds pathos, i.e. "from such as they had I birth." For the gen., see on 38.

867. ἀραῖος: an adj. of three endings, but the tragedians often use such adjs. with one ending for the masc. and fem. Cf. ἀνόσιον νέκυν, 1071; ἄμβροτε φάμα, *O. T.* 158.

868. εἶδε: here; so τήνδε, 805.

869. δυσπότημων: the mention of her departure to her parents reminds Antigone of the dead Polynices, except for whose unfortunate marriage alliance with the daughter of Adrastus

the expedition against Thebes would not have been undertaken, and the consequent fate of Polynices and herself might not have come to pass.

871. θανῶν: cf. *Trach.* 1163, ζῶντά μ' ἔκτειπεν θανόν (Nessus slew Hercules). *El.* 808, Ὀρέστα φίλιταθ', ὅς μ' ἀπόλεσας θανόν.

872. σέβειν: sc. κράτος from the second clause. Cf. *El.* 929, ἡδὺς οὐδὲ μητρὶ δυσχερῆς. But by supplying this word the antithesis indicated by μὲν . . . δέ is not so well brought out, and the connection of 875 is not so good, as when we take σέβειν abs. (cf. *O. T.* 897). Thus the sense is, *to reverence is one form of piety (τις = a kind of)*, i.e. as you did in performing the rites of burial for your brother; but there is another matter to be thought of. So the Schol., εἰσεβῆς μὲν τὸ σέβειν τοὺς ἀποθανόντας.

873. κράτος: i.e. the authority of government. — μέλει: belongs. Cf. *O. T.* 377, Ἀπόλλων φ' τὰδ' ἐκπράξει μέλει.

875. αὐτόγνωτος ὀργά: *self-willed temper*. αὐτόγνωτος is equiv. to ἡ αὐτῆ γιγνώσκει, which of itself determines freely and without external compulsion.



## ΑΝΤΙΓΟΝΗ.

## Ἐπιφθός.

ἄκλαντος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι  
 τάνδ' ἐτοίμαν ὁδόν·

οὐκέτι μοι τόδε λαμπάδος ἱρὸν

880 ὄμμα θέμις ὀρᾶν ταλαίνα·

τὸν δ' ἐμὸν πότμον ἀδάκρυτον

οὐδεὶς φίλων στενάζει.

## ΚΡΕΩΝ.

ἄρ' ἴστ', ἀοιδὰς καὶ γόους πρὸ τοῦ θανεῖν,

ὡς οὐδ' ἂν εἰς παύσαιτ' ἄν, εἰ χρεῖη λέγειν;

885 οὐκ ἄξεθ' ὡς τάχιστα; καὶ κατηρεφεῖ

τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἐγώ,

ἄφετε μόνην, ἔρημον, εἴτε χρῆ θανεῖν,

εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη.

879. W. *ιερόν*.

876. *ἄκλαντος*: i.e. without the customary funeral lamentations. A parallel triplet of adjs. occurs in *O. C.* 1221, *ἀνυμέναιος*, *ἄλυρος*, *ἄχορος*.

878. *τάνδ' ἐτοίμαν ὁδόν*: over the way that is here appointed.

879 f. *λαμπάδος ἱρὸν ὄμμα*: i.e. the sun. Cf. *Eur. Med.* 352, ἡ πιοῦσα λαμπὰς θεοῦ.

880. *θέμις*: sc. *ἐστίν*, which is freq. omitted in such phrases. Cf. *Lat.* *f* as est.

881. *ἀδάκρυτον*: pred., anticipating *οὐδεὶς στενάζει*. Cf. *ἄδικους*, 791.

883. Creon, who has returned to the scene during the last lament of Antigone, speaks now in passionate anger the fatal word of command to his attendants. Const., *ἄρ' ἴστε ὡς, εἰ χρεῖη λέγειν ἀοιδὰς . . . οὐδ' ἂν εἰς παύσαιτ' ἄν*; *Soph.* has the uncontracted form *ἀοιδὰς* only here; in trimeter it is found in *Eur. Troad.* 1245, *Cycl.* 40.

884. *χρεῖη*: if it were allowed. Cf. *O. C.* 268, εἰ σοὶ τὰ μητρὸς καὶ πατρὸς χρεῖη λέγειν.

885. *οὐκ ἄξετε*: addressed to the attendants. Equiv. to an inv., and therefore easily connected with *ἄφετε*. Cf. *O. T.* 637, οὐκ εἰ σὺ τ' οἴκους σὺ τε, Κρέων, κατὰ στέγας; *Dem. in Mid.* § 116, οὐκ ἀποκτενεῖτε; οὐκ ἐπὶ τὴν οἰκίαν βαδιεῖσθε; οὐχὶ συλλήψεσθε;

886. *περιπτύξαντες*: cf. *Eur. Phoen.* 1357, *τειχέων περιπτύχαι*. The exact phrase is *ὁ τύμβος περιπτύσσει*, but the act is poetically transferred to the guards who conduct her to her tomb and close its still open side.—*εἴρηκα*: sc. in 774.

887. *χρῆ*: *Schol.* *χρηζει* καὶ θέλει. See L. and S. s.v. *χρᾶω* (B) III. 2.

888. *τυμβεύειν*: intr. only here. Many verbs in *-εβειν*, e.g. *νυμφεύειν*, *προσβεβειν*, *χολεύειν*, are both trans. and intr.

ἡμεῖς γὰρ ἀγνοὶ τοῦπὶ τήνδε τὴν κόρημ·  
889 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

## ANTIGONH.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς  
οἴκησις αἰείφρουρος, οἱ πορεύομαι  
πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς  
πλείστον δέδεκται Φερσέφασσ' ὀλωλότων·  
886 ὧν λουσθία γὰρ καὶ κάκιστα δὴ μακρῶ  
κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.  
ἐλθοῦσα μέντοι κάρτ' ἐν ἐλπίσω τρέφω  
φίλη μὲν ἦξεν πατρί, προσφιλῆς δὲ σοί,  
μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα·

889. ἀγνοὶ τοῦπὶ: *guiltless so far as pertains to*. τὸ is accus. of specification. Cf. Eur. *Alc.* 666, *τέθνηκα γὰρ δὴ τοῦπὶ σέ*. *Hec.* 514, *ἡμεῖς δ' ἄτεκνοι τοῦπὶ σέ*. Creon disclaims all responsibility for the fate of Antigone; not, however, simply because he has altered the penalty from stoning to that of immurement.

890. οὖν: *at all events*. — μετοικίας τῆς ἄνω: Schol. τὸ μέθ' ἡμῶν ἄνω οἰκεῖν. Cf. 1224, *ἐόνῃς τῆς κάτω*. *Phil.* 1348, *τί με, τί δὴτ' ἔχεις ἄνω βλέποντα κοῦκ ἀφήκας εἰς Αἴδου μολεῖν*;

891. τύμβος: the nom. for the voc. See G. 157, 2, κ. While Antigone utters this pathetic lament she turns to go to her tomb. — νυμφεῖον: cf. 1205.

892. αἰείφρουρος: *ever-guarding*, i.e. everlasting, an epithet appropriate to the grave, for so she regards the cavern in which she is to be immured.

894. Φερσέφασσα: *Φερσέφαττα*, *Ar. Ran.* 671. *Φερρεφάττης* is found in an inscription upon a priest's throne in the theatre of Dionysus at Athens.

886. λουσθία: pred. adj. in agreement with the subj. *ἐγώ*. Ismene is not counted by her, because she had renounced, in the view of Antigone, all obligations to her family. Cf. 941. Similarly Electra says that she dies without parents (cf. *El.* 187, *ἔτις ἔνευ τοκέων κατατάκομαι*) because her mother is *ἀμήτωρ*. — κάκιστα δὴ: because innocent, in the bloom of youth, and buried alive. — μακρῶ: Schol. *πολύ*.

896. πρὶν . . . ἐξήκειν βίου: *before my allotted time of life has expired*.

897. ἐν ἐλπίσιν τρέφω: *I cherish it among my hopes*. Soph. is partial to the use of *τρέφω* for *ἔχω*. Cf. 660, 1089.

898 f. φῶλη, προσφιλής, φῶλη: in anaphora similar, not always identical, words are often used by the poets. Cf. *El.* 267, *ὅταν ἴδω . . . εἰσῖδω δὲ . . . ἴδω*. *O. T.* 133, *ἐκασίας γὰρ φοῖβος, ἀξίως δὲ σέ*.

899. κασίγνητον κάρα: the Schol. and most editt. refer this to Eteocles. But this emphatic and affectionate appellation, at the close of a sentence

900 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ  
 ἔλουσα κακόσμησα κάπιτυμβίους  
 χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν  
 δέμας περιστέλλουσα τοιάδ' ἄρνημαι.  
 καίτοι σ' ἐγὼ ἴμιησα τοῖς φρονοῦσιν εὖ·  
 905 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφην,

905. W. brackets 905–914, through νόμφ.

that involves a climax, would not of itself, without addition of the name, be understood to refer to Eteocles, who is quite remote from the interest of the play. Besides, Polynices is addressed by the same terms in 915 (supposing that verse to be genuine), and in 870 *κασίγνητε* also, without any further designation, refers to Polynices.

900. ὑμᾶς: refers strictly only to the parents. To Polynices applies properly only *ἐπιτυμβίους χοὰς ἔδωκα*, but these libations were counted as a kind of substitute for the complete rites indicated by *λοβεῖν* and *κοσμεῖν*.

901. ἔλουσα κτέ: not in exact agreement with the details narrated in the *Oedipus Tyrannus* and *Oedipus Coloneus*, both of which plays were written later than the *Antigone*. For in those plays Antigone is still a child when Iocasta dies (*O. T.* 1511), and the body of Oedipus is buried by no human hand (*O. C.* 1656 ff., 1780 ff.). The poet follows in this play probably the older form of the myth.

902. νῦν δέ: these words do not introduce a contrast, but a climax: "This is my consolation in death, that not only by you, my parents, because I have discharged towards you my filial duty, I shall be welcomed in Hades, but also and especially shall I be dear to you, Polynices, because

now I am reaping death as the reward of my piety towards you."

904. τοῖς φρονοῦσιν: in the view of the wise. — εὖ: separated from *ἴμιησα*, and at the end of the verse is emphatic. Cf. *O. C.* 642, ὦ Ζεῦ, διδοίης τοῖσι τοιοῦτοισιν εὖ.

905 ff. This passage has been held by W. and many other edit. to be spurious, for the following reasons: (1) From its close resemblance to the story told by Hdt. iii. 119, of the wife of Intaphernes, who, in reply to the offer of Darius to release from death any one whom she might choose of her male relatives, including her husband, preferred her brother. (2) From its inconsistency with the character of Antigone and the context. Antigone everywhere maintains that the burial of one's kin is an unqualified and sacred duty; she would accordingly have buried also a husband and child, had she had any. To this it may be replied: (1) The story of Hdt. may have suggested this passage to the poet, but does not prove these lines to be an interpolation. So in *O. C.* 338 f. there is an allusion to a description given by Hdt. ii. 35. And, again, this passage is one of the best attested in Soph., since it is cited in Arist. *Rhet.* iii. 16. (2) Antigone, so far from contradicting what she had said before with reference to the sacredness of

οὐτ' εἰ πόσις μοι καθανὼν ἐτήκετο,  
 βία πολιτῶν τόνδ' ἂν ἠρόμην πόνον.  
 τίνος νόμου δὴ ταῦτα πρὸς χάριω λέγω;  
 πόσις μὲν ἂν μοι καθανόντος ἄλλος ἦν,  
 910 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον·  
 μητρός δ' ἐν Ἰαίδου καὶ πατρός κεκευθότου  
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.  
 τοιῶδε μέτοι σ' ἐκπροτιμήσασ' ἐγὼ

the duty of burial, only emphasizes this thought the more by showing that a violation or neglect of this duty in the present case is without remedy; for there can be no substitute for a brother as there might be for husband or children. What she really would do were she wife or mother, needs not be taken account of. That the passage is somewhat in the sophistical vein may be a matter of regret, but is not a sufficient reason for rejecting it. See App. for additional remarks.

906. ἐτήκετο: had been wasting away, i.e. going to dissolution from exposure to the sun and the air. The same thought must be supplied to complete 905, sc. εἰ τέκνον καθανὼν ἐτήκετο.

907. βία πολιτῶν: it is true that Antigone has said in 509 and elsewhere that the citizens are at heart in sympathy with her. Now, however, when all is to succumb to the behest of authority, and when she regards herself as ἄκλειτος, ἀφίλος, the expression βία πολιτῶν is not at all strange. — ἂν ἠρόμην: would I have taken upon myself.

908. For the sake of what principle pray do I say this? A self-interrogation, as in O. C. 1308, τί δῆτα νῦν ἀφιγμένος κυρῶ;

909. καθανόντος: must agree with the gen. of πόσις to be supplied; a hard const. The omission of the pers. or dem. pron. or of a general or indef. subst. in the gen. abs. is not unknown. Cf. O. T. 629, οἱ κακῶς γ' ἄρχοντος (sc. σοῦ). Xen. Cyr. iii. 3. 54, ἰόντων εἰς μάχην. Bell. makes the gen. depend on ἄλλος in the comp. sense, like ἕτερος. Cf. ἄλλα τῶν δικαίων, Xen. Mem. iv. 4. 25. The partic. supplies the prot. to ἂν . . . ἦν.

910. τοῦδ' ἤμπλακον: cf. Eur. Alc. 418, γυναῖκός ἐσθλῆς ἤμπλακες, of the dead Alcestis. τοῦδε refers to παῖς, i.e., she combines both suppositions, the loss of her first husband and of his child.

911. κεκευθότου: intr. The gen. abs. is causal.

912. The expression is a strange one. Instead of saying, "therefore no brother can ever spring up for me again," she says, "there is no brother who, etc." — ἂν βλάστοι: the opt. with ἂν in a general rel. clause, equiv. to a fut. indic. See GMT. 52, 2, x.

913. σέ: Polynices, as is plain from κασίγνητον κἄρα, 915. — τοιῶδε νόμῳ: she means the principle just stated. — ἐκπροτιμήσασα: having honored in preference to (all others). This compound is not found elsewhere.

νόμῳ, Κρέοντι ταυτ' ἔδοξ' ἀμαρτάνειν  
 915 καὶ δεινὰ τολμᾶν, ᾧ κασίγνητον κάρα.  
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβῶν  
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου  
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς·  
 ἀλλ' ᾧδ' ἔρημος πρὸς φίλων ἢ δύσμορος  
 920 ζῶσ' εἰς θανάτων ἔρχομαι κατασκαφάς,  
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;  
 τί χρῆ με τὴν δύστηνον ἐς θεοὺς ἔτι  
 βλέπειν, τίν' αὐδᾶν ζυμμάχων, ἐπεὶ γε δὴ  
 τὴν δυσσέβειαν εὐσεβοῦσ' ἐκτησάμην;

916. ἄγει: *i.e.* he orders to be led; but, as the Schol. observes, this is more expressive than *κελεύει ἄγειν*. — διὰ χερῶν λαβῶν: *seizing me with his hands*. *δί*, as in 1258. *Cf.* *O. C.* 470, *δι' ὁσίων χειρῶν θιγῶν*. *Aesch. Suppl.* 193, *ἔχουσαι διὰ χερῶν*.

917 *f.* The accumulation of adjs., as in 852, is pathetic.

918. Electra laments in similar strain. *El.* 164, *ἄτεκνος, ἀνύμφεντος αἰὲν οἰχνῶ*. — *παιδείου τροφῆς*: *the rearing of children*. That maidens should utter such regrets was not offensive to the taste of the ancients, who regarded marriage as the only proper destiny of woman, and *γνησίων παιδων σπορά* as the object of marriage.

919. *ἔρημος πρὸς*: *deserted on the part of, by*.

920. *κατασκαφάς*: *i.e.* *τύμβον*. *Cf.* *Aesch. Sept.* 1008, *θάπτειν γῆς φίλαις κατασκαφαῖς*. *Ibid.* 1038, *τάφον γὰρ αὐτῆ καὶ κατασκαφάς ἐγὼ . . . μηχανήσομαι*.

921 *f.* *ποίαν . . . δίκην*; *τί χρῆ*: "the suddenness of these transitions is very expressive of the agitation of Antigone's mind. Her fate leads her

even to doubt the providence of the gods, but not to admit that she has done wrong." *Camp.*—All these laments and reflections intensify Antigone's sacrifice of herself to her sense of duty, and make her a more real human character.—*ποίαν*: more emphatic here than *τίνα*; as if she asked indignantly, "What sort of right of the gods can it be that I have violated for which I am to suffer this penalty?"

923. *τίν' αὐδᾶν ζυμμάχων*: *what one of allies to invoke*. The gen. is used perhaps in order to make it clear that *men* are referred to, since *ζύμμαχον* might have been interpreted to mean a *god*. Antigone may have both human and divine allies in mind, and then the gen. of the whole is needed. She certainly feels that she has been abandoned by both.

924. *δυσσέβειαν*: a quality or an action is freq. mentioned instead of the praise and reward or the blame and punishment attaching to it. So here, *the charge or blame of impiety*. *Cf.* *El.* 908, *εὐσέβειαν ἐκ πατρὸς θανάτος ὀσσει*. *Eur. Med.* 218, *δύσκειαν ἐκτῆσαντο καὶ βαθυμίαν*.

925 ἀλλ' εἰ μὲν οὖν τὰδ' ἐστὶν ἐν θεοῖς καλὰ,  
παθόντες ἂν ξυγγοῖμεν ἡμαρτηκότες·  
εἰ δ' οὐδ' ἁμαρτάνουσι, μὴ πλείω κακὰ  
πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

930 ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ  
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιw ἄγουσι  
κλαύμαθ' ὑπάρξει βραδυτήτος ὑπερ.

925 f. "If the gods regard this right (sc. that I though pious am thought impious), I would confess, having been taught by my suffering (acc. to the maxim *πάθος μάθος*), that I have done wrong." That she does not seriously believe this is shown by the following *ἐκδίκως*. In similar strain the Chorus in *O. T.* 895, *εἰ γὰρ αἱ τοιαυτὲς πράξεις τιμῆαι* (with the gods), *τί δεῖ με χορεύειν*; For *συγγνωσκω* = *confess*, *grant*, cf. *Plat. Laws*, 717 d; *Hdt.* i. 45; iv. 126. For the mixed cond. sent., see *GMT.* 54, 1. — *ἐν θεοῖς*: Lat. *apud deos*, i.e. in their opinion. Cf. 1242.

926. *παθόντες*: the use of the masc. in place of the fem. is common in tragedy where a woman speaks of herself in the first pers. plur. So *Electra* says of herself, *El.* 399, *πεσούμεθ', εἰ χρὴ, πατρὶ τιμαροῦμενοι*.

927. *οἷα*: *Creon*. See on 10. — *μὴ πλείω*: i.e. as many, as *καὶ* in the next verse shows. A similar turn is found in *Phil.* 794, *πῶς ἂν ἀντ' ἐμοῦ τὸν ἴσον χρόνον τρέφοιτε τήνδε τὴν νόσον*; *Trach.* 1038, *τὰν δὲ ἐπίδοιμι πεσοῦσαν αὐτῶς, δὲ αὐτῶς, ὅς μ' ἔλασεν*.

928. *καί*: makes the comparison

more close. — *ἐκδίκως*: *Schol.* *ἔξω τοῦ δικαίου*.

929 f. *ἔτι*: *Antigone* remains unchanged; she has neither confessed that she has done wrong nor succumbed through fear. — *ἀνέμων ῥιπαὶ*: forms one idea (cf. 137); *ψυχῆς* depends on it. *Wild tempests of the soul*. Cf. *Aj.* 616, *τὰ πρὶν ἔργα χερσῶν μεγίστας ἀρετᾶς*. Cf. "A gust of the soul, i' faith it overset me." *Coleridge's Remorse*, ii. 1. — *τῶν αὐτῶν αὐταί*: see on 13.

930. *γα*: adds emphasis to *τήνδε*. A different nature from hers would have yielded.

931. *τούτων*: gen. of cause. He makes the attendants accountable for the imprecation of *Antigone*, an opportunity for which was given by their delay.

932. *κλαύμαθ' ὑπάρξει κτέ.*: an implied threat similar to *κλαίων φρενώσεις*, 754. — *ὑπερ*: on account of. The last syllable of *ὑπερ* is here made long. The use of the *syllaba anceps* is allowed by *Soph.* and *Eur.* at the close of an anapaestic verse when there is a change of *dramatis personae*. Cf. *Eur. Med.* 1396, *ΜΗ. μένε καὶ γήρας*. *IA.* ὦ τέκνα φίλιτατα.

## ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τοῦτ' ἐγγυτάτω  
τοῦπος ἀφίκται.

## ΧΟΡΟΣ.

935 θαρσεῖν οὐδὲν παραμυθοῦμαι,  
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

## ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστρῳ πατρῶων  
καὶ θεοὶ προγενεῖς,  
ἄγομαι δὴ κοῦκέτι μέλλω.  
940 λεύσσετε, Θήβης οἱ κοιρανίδαι,  
τὴν βασιλειδῶν μούνην λοιπήν,

939. W. δὴ γὼ κοῦκέτι μελλῶ.

933. The attendants seize Antigone. The Chorus no longer see hope (935), and assent to the view expressed, as in 576.—*θανάτου*: gen. after *ἐγγυτάτω*. See G. 182, 2; H. 757.—*τοῦτο τοῦπος*: i.e. the threat of Creon to the attendants.

935. *θαρσεῖν*: the subj. to be supplied is *σέ*.—*οὐδὲν*: by no means.

936. *μὴ οὐ*: for the double neg., see G. 283, 7; H. 1034.—*ταύτη*: in this way, i.e. as you have said.—*κατακυροῦσθαι*: be ratified, realized. The inf. without regard to time, referring to the fut. See GMT. 15, 2, κ. 3.

937. *γῆς Θήβης*: the domain of Thebes embraced also rural districts and smaller towns. Cf. O. C. 668, *πατρῶων ἄστρῳ γῆς ἔχει*. For the double gen., cf. 929 f.

938. *προγενεῖς*: ancestral. It corresponds to *πατρῶων*. The ancient and

venerated patron gods of the state are meant.

939. *μέλλω*: do I delay. Cf. Phil. 1256, *ταῦτὸν τόδ' ὕψει δρῶντα κοῦ μέλλοντ' ἔτι*.

940. *οἱ κοιρανίδαι*: ye princely men. The members of the Chorus are called *ἄνακτες* in 988. This word stands in connection with *βασιλειδῶν*, implying that the scions of the *κοίρανοι*, the former rulers of the land, ought to have protected the daughter of the *βασιλεύς*, since she was closely connected with them. *οἱ*, the art. with the appos. (*κοιρανίδαι*) of the voc., like τὸ φάος, 100.

941. *βασιλειδῶν*: of the royal house. Cf. Plat. Critias, 116 c, *ἐγέννησαν τὸ τῶν δέκα βασιλειδῶν γένος*. Suidas has the gloss *βασιλειδῆς· ὁ τοῦ βασιλέως*.—*μούνην*: Ion. for *μόνην*. She counts Ismene no longer. See on 896.

οἶα πρὸς οἶαν ἀνδρῶν πάσχω,  
τὴν εὐσεβίαν σεβίσασα.

Στάσιμον δ'.

ΧΟΡΟΣ.

Στροφή α.

ἔτλα καὶ Δανάας οὐράνιον φῶς  
945 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς·  
κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·

942. οἶα πρὸς οἶαν: cf. *Aj.* 557, *δειξεῖς οἶος ἐξ οἴου (πατρὸς) ἐτράφησ.* *Trach.* 905, *ἱερῶν οἶαν οἶων... χάριν.*

943. *Having honored (the duty of) piety.* The assonance of the Greek is noticeable.

944. While Antigone is conducted to her "chamber of death," the Chorus chant this hymn of condolence, whose strains fall upon her ear as she departs. Her fate is compared with that of Danae, of Lycurgus, and of Cleopatra, against whom alike, though they, like her, were of royal birth, the omnipotent force of Destiny prevailed. — To Cleopatra two strophes are devoted, *χαρίζομενος τοῖς θεαταῖς*, since she was of Athenian race; to Danae and Lycurgus but one each. — The musical effect of this ode is heightened by the repetition of words and sounds, as if they were echoed back, such as *κερτομοῖς*, 956, 962; *κατεζεύχθη* (*εύχθη*), 947, 955; *μανίας μανίας*, 958, 961; *ἀρατὸν ἀραχθέντων*, 972, 975; *ἀλαὸν ἀλαστῆροισιν*, 974. — The story of Danae here alluded to is that Acrisius, king of Argos, had been warned by an oracle that if his daughter Danae should ever give birth to a son he should receive his death at this son's hands. Where-

fore, he confined her in a *θάλαμος χαλκοῦν ἐν τῇ αὐλῇ τῆς οἰκίας κατὰ γῆς* (cf. *turris aënea*, *Hor. Od.* III. 18, 1), the foundations of which, it was believed, were still to be seen at Argos in the time of Hadrian. Cf. *Pausan.* ii. 23. 7. But Zeus penetrated the roof in a shower of gold, and begat from Danae Perseus. A beautiful version of this story is to be found in William Morris's *The Earthly Paradise*, under the title of "The Doom of King Acrisius."

945. *ἀλλάξαι*: *to exchange*, i.e. for the gloom of the prison. Cf. *Eur. Hec.* 483, *ἀλλάξασ' Ἀἶδα θαλάμους.* — *δέμας*: *the person of Danae*; a poetic paraphrase. Cf. 205. *σῶμα* is also thus used. Cf. *Trach.* 908, *οἰκετῶν δέμας.* *Eur. Med.* 1108, *σῶμα ἤλυθε τέκνων.* — *χαλκοδέτοις*: "so called because the masonry was lined with brazen plates, secured by nails, such as are said to have been found in the *Thesaurus of Mycenae*." *Schn. See Schliemann's Mycenae*, p. 44.

946 f. The point of the comparison with the fate of Antigone is contained in the words *κρυπτομένα... κατεζεύχθη.* — *κατεζεύχθη*: *κατὰ* strengthens the notion, i.e. *completely, securely*, as in *κατακτείνειν, κατακτείνω, κτέ.*



καίτοι καὶ γενεᾶ τίμιος, ὦ παῖ, παῖ,  
 950 καὶ Ζητὸς ταμιεύεσκε γονὰς χρυσορύτους.  
 ἀλλ' ἂ μοιριδιά τις δῖνασις δεινά·  
 οὐτ' ἂν νω ὄλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ ἀλίκτυποι  
 κελαωαὶ νᾶες ἐκφύγοιεν.

Ἄντιστροφή ἄ.

955 ζεύθη δ' ὀξύχολος παῖς ὁ Δρύαντος,  
 Ἴδωνῶν βασιλεύς, κερτομίους ὄργαις,

948. καί: both, correl. with the καί below.—τίμιος: sc. ἦν. Because descended from Danaus, the grandson of Poseidon.—παῖ παῖ: pathetic repetition.

949. ταμιεύεσκε: she treasured up, as a ταμίς does the treasure of a state or temple. The Hom. iterative ending -σκον occurs in tragedy only three times more: παύεσκε, 963; ἔσκειν, Aesch. Pers. 656; κλαίεσκον (in trimeter), Aesch. Erg. 305.

950. χρυσορύτους: the common form is χρυσόρρυτος, but cf. χρυσόραπις, Pind. Pyth. iv. 178; χρυσορόου, Eur. Bacch. 154; ἀγρορίτων, Aesch. Prom. 435.

951. Const. ἂ μοιριδιά δῖνασις (ἔστι) δεινά τις (δῖνασις). τις lends a peculiar shade to the thought by implying that this power of fate is something not fully known. For the sentiment, cf. 987. Pind. Pyth. xii. 30, τό γε μύριμον οὐ παρφυκτόν. Hdt. i. 91, τὴν περρωμένην μοίρην ἀδύνατά ἐστιν ἀποφυγέειν καὶ θεῶ.

952 ff. οὔτε... οὔτε... οὐ... οὐχ: a double parallelism is indicated: on the one hand, money which may buy, or force of arms which may secure protection; and, on the other, battlements or flight in ships which may afford escape. So Hor. says of Care,

Od. II. 16, 21, scandit aeratas vitiosa naves cura nec turmas equitum relinquit ocior Euro; Od. III. 1, 38, neque dedit aerata triremi et post equitem sedet.—ἄν: with ἐκφύγοιεν, with a sense approaching that of the fut. indic. See GMT. 52, 2, n. Cf. 1339.

955. Lycurgus, king of the Edonians, who lived on the Strymon in Thrace, was punished for attacking Dionysus on his return from the Orient and for opposing the celebration of his worship. According to the account of Apollodorus, Lycurgus, made insane by Dionysus, slew in his frenzy his son and cut off his own leg, after which he was taken by the Edonians to Mount Pangaeum, where he was chained, and afterwards, at the command of Dionysus, torn asunder by horses. Homer has him punished with blindness and speedy death. See Il. vi. 139. The comparison with Antigone is contained in ζεύθη... πετράδει... δεσμῶ.—ὀξύχολος: cf. Verg. Aen. iii. 13, acri Lycurgo.

956. κερτομίους ὄργαις: dat. of cause, because of his harsh temper. Or, perhaps better, on account of his insolent mockery, lit. mocking temper. Cf. Eur. Alc. 1125, κέρτος χαρά.

ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῶ.  
 οὕτω τὰς μανίας δεινὸν ἀποστάζει  
 960 ἀνθηρόν τε μένος· κείνος ἐπέγνω μανίαις  
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.  
 παύεσκε μὲν γὰρ ἐνθέους γυναικάς· εὐίον τε πῦρ,  
 965 φιλαύλους τ' ἠρέθιζε Μούσας.

960. W. ἔνθηρον.

965. W. δ' ἠρέθιζε.

In Aesch. Frg. 59, he is said to have called Dionysus *γύνυς*. See App.

957. *πετρώδει κτέ.*: the rocky cavern in Mount Pangaeum is referred to. — *κατάφαρκτος*: instead of *κατάφρακτος*, by the metathesis of β, which, acc. to the lexicographers, is quite common in the older Att. writers; cf. *ἐφόρξαντο, ναύφαρκτον, πεφαργμένους*.

959 f. thus, i.e. by such punishment, the terrible and exuberant fury of madness trickles away, i.e. comes to nought. For the interpretation and reading of W. and other edit., see the App. — *ἀνθηρόν*: Schol., τὸ ἀκμαῖον καὶ ἀνοῦν ἐν κακοῖς. Cf. *Trach.* 1000, *μανίας ἄνθος*. *Ibid.* 1089, (*νόσος*) *ἤνθηκεν*, Aesch. *Pers.* 821, *ἕβρις ἐξανθοῦσα*.

960. *ἐπέγνω*: he became aware afterwards (*ἐπί*), i.e. after he was punished. — *μανίαις*: dat. of manner with *ψαύων*.

961. *ψαύων*: equiv. to *ὅτι ἔψαυεν* after *ἐπέγνω*. See GMT. 113 and n. 7; and for the tense, 16, 2. — *τὸν θεόν*: for the accus., see on 546. So also the post-classical Nonnus, *Dion.* 46, 317, *τίγριν οὐ ψαύοντα φορήα*. Ellendt suggests that the accus. is due to the use of *ψαύειν* in the sense of *λοιδορεῖν*. — *ἐν κερτομίοις γλώσσαις*: with *reviling words*. See on 956. — *ἐν*: with the dat. sometimes passes over into an almost purely instrumental sense. Cf. 764, 1003. *Phil.* 60, *ἐν λιταῖς στέλλαντες*. *Ibid.* 1393, *ἐν λόγοις πείσειν*.

963. *παύεσκε*: see on 949. The repetition of his efforts may be referred to by the iterative form. — *ἐνθέους γυναικάς*: the Bacchantes, the attendants of Dionysus.

964. *εὐίον*: he compelled them to put out the mystic flame of their torches, which they brandished while shouting *εὐοὶ εὐοὶ*. Cf. *O. T.* 211, *Βάκχον εἰον*. Eur. *Bacch.* 155 f., *μέλπετε τὸν Διόνυσον βαρυβρόμων ὑπὸ τυμπάνων εἰα τὸν εἰον ἀγγαλλόμενοι θεόν*. The opposition to the introduction of the Dionysus cult into Thrace is prob. the origin of this legend.

965. *φιλαύλους Μούσας*: the Muses, originally Nymphs, were connected with Dionysus in an ancient Thracian cult; reference to them is, therefore, especially appropriate when speaking of the locality where the scene of the myth of Lycurgus is laid. *Τίς ποτ' ἔσθ' ὁ μουσόμεντις*; asks Lycurgus contemptuously in Aesch. Frg. 58. Eustathius on Hom. *Od.* xvii. 205, says *λέγονται καὶ Μοῦσαι Διονύσου τροφοί*. Erato, Thalia, and Terpsichore are found represented in art as Bacchantes. This connection of the Muses with Dionysus was carried over from Thrace into Boeotia. According to an Orchomenian myth, the Muses concealed Dionysus when he fled to them for refuge. A new connecting link with the Muses was added when

Στροφή β'.

παρὰ δὲ Κυανεᾶν σπιλάδων διδύμας ἀλὸς  
 ἀκταὶ Βοσπόριαι ἰδ' ὁ Θρηκῶν ἄξενος  
 970 Σαλμυδησσός, ὧ' ἀγχιπόλις Ἄρης  
 δισσοῖσι Φινεΐδαις  
 εἶδεν ἀρατὸν ἔλκος

968. W. τὰ δ' ὁ Θρηκῶν.

970. W. ἄγχουρος Ἄρης.

tragedies began to be performed at the Dionysia. In the theatre at Athens two seats of honor belonging to the priests of Dionysus Melpomenus have been exhumed. The flute, which was used in the worship of Dionysus, is often seen in the hands of the Muses as represented in vase paintings and in statuary of the later period.

966 f. *And by the Cyanean rocks of the double sea are the Bosporian cliffs.* Cf. Strabo, vii. 319, αἱ δὲ Κυνέαι πρὸς τῷ στόματι τοῦ Πόντου εἰσὶ δύο νησίδαι . . . πορθμῶ διειργόμενα ὄσον εἴκοσι σταδίων. Called by Hom. (*Od.* xii. 61) Πλαγκταί. Cf. Eur. *Med.* 2, κυανέας ζυμπληγάδας. These small rocky islands, now called Urekjaki, lie at the entrance of the Bosphorus into the Black Sea. — παρὰ: the gen. to express the idea of extension; i.e. from these extend. — διδύμας: because there was a sea on either side of the rocks. Dion. *Perieg.* 156, after describing the Cyanean rocks, says, ἐκ τοῦδ' ἂν καὶ Πόντον ἴσως διθάλασσαν ἔοντα.

968. Ἰσί: Ion. for ἡδέ. Not found elsewhere in tragedy. — ἄξενος: cf. Aesch. *Prom.* 726, Σαλμυδησσία γνάθος ἐχθρόξενος ναῖταισι, μητρυῖα νεῶν.

970. Σαλμυδησσός: the coast of the Thracian Bosphorus, as far as the promontory of Thynias. The inhabitants of this region pillaged the ves-

sels that were wrecked on their coast (an ancient flotsam). Cf. Xen. *Anab.* vii. 5. 12. — ἴνα: where. — ἀγχιπόλις: dwelling hard by. In Hom. *Il.* xiii. 301, *Od.* viii. 361, Ares is spoken of as dwelling in Thrace. Others, tutelary god of the city. Cf. Aesch. *Sept.* 501, Ὅγκα Παλλὰς ἡδ' ἀγχιπόλις.

971 ff. Const. ἴνα Ἄρης εἶδεν ἀρατὸν ἔλκος, τυφλωθὲν ἀλαῶν δισσοῖσι Φινεΐδαις, κύκλοις ἀλαστροῖσι ὀμμάτων ἀραχθέντων ἐξ ἀγρίας δάμαρτος. — Φινεΐδαις: the winged Boreas carried away with him Orithyia, the daughter of Erechtheus, king of Athens. Cleopatra, daughter of Orithyia, married Phineus, the king of Salmydessus. Afterwards Phineus rejected her and had her imprisoned, and then took for his wife Idothea, sister of Cadmus (or, Idaeus, daughter of Dardanus), who smote with blindness the sons of Cleopatra, and caused them to be shut up in a vaulted tomb.

972 ff. ἀρατὸν: accursed, i.e. bringing a curse on Phineus and Idothea. The word occurs nowhere else in the tragedians, and its genuineness here is suspected. See App. for other readings. — ἔλκος τυφλωθὲν ἀλαῶν: the blinding wound struck so as to cause sightlessness. We find ἔλκος βέλλειν or οὐτᾶν (cf. Hom. *Il.* v. 361, xvi. 511); so here τυφλοῦν ἔλκος, to inflict a wound by blinding. This is followed by

τυφλωθὲν ἐξ ἀγρίας δάμαρτος  
 ἀλαὸν ἀλαστόροισιν ὀμμάτων κύκλοις  
 πῶ ἀραχθέντων ὑφ' αἵματηραῖς  
 χείρεσσι καὶ κερκίδων ἀκμαῖσιν.

Ἄντιστροφή β.

κατὰ δὲ τακόμενοι μέλαιοι μελέαν πάθαν  
 κλαῖον ματρός, ἔχοντες ἀνύμφευτον γονάν.  
 980 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων

979. W. κλαῖον, ματρός ἔχοντες.

two dats., κύκλοις, indir. obj. or aim of the action in τυφλοῦν, and Φωεΐδας, dat. of reference or interest, as in the freq. Hom. expression, μένος δέ οἱ ἔμβαλε θυμῷ. Cf. Eur. Iph. Taur. 853, φάσγανον δέφα θῆκέ μοι πατήρ. ἀλαόν is predic.

974. ἀλαστόροισιν: vengeance bringing. ἀλάστορος for ἀλάστωρ, as in Aesch. Frg. 87, πρευμαμένης ἀλάστορος. This word means properly an avenging spirit, and is applied with great significance to the sightless eyeballs that seek for vengeance from the gods.

975. ὑπό: with the dat. as in ὑπὸ χειρὶ δαμῆναι and many other Hom. expressions. Cf. O. T. 200, τὸν, ὃ Ζεῦ, ὑπὸ σφ' φθίσον κεραυνῷ.

976. χείρεσσι: see on 116.—κερκίδων ἀκμαῖσιν: with the points of shuttles. The shuttle was sharpened at the point so as to slip in between the threads of the warp, which was upright. It was with this instrument that Alcmena bored out the eyes of Eurystheus after his death. Oedipus smote his eyes with the brooch of his wife. Cf. O. T. 1268.

977. κατὰ: modifies τακόμενοι; separation of the verb from its

prep. In trimeters this occurs in 427, 432, 1233; in lyric parts, in 1272, 1274. Cf. also O. T. 1198, κατὰ μὲν φθίσας. Phil. 1177, ἀπὸ νῦν με λείπετε.—μέλαιοι κτά.: they (i.e. the Phineidae) wretchedly wasting away (in their imprisonment) bewailed the wretched state of their mother (who had borne them in a calamitous wedlock and who likewise was incarcerated in a dungeon). Thus the fates of the deserted mother and of the sons are connected, and the poet easily introduces the comparison between the destiny of Cleopatra, not clearly stated but readily inferred, and that of Antigone. That this is the chief point of the entire reference to the story of the Phineidae appears from 980-87. For this reason the punctuation of W., which separates κλαῖον from ματρός, is not acceptable.—μέλαιοι μελέαν: see on 13. Cf. O. T. 479, μέλειος μελέω ποδι χηρείων.

979. ἀνύμφευτον γονάν: a birth from an unblest wedlock. The attrib. belongs prop. to ματρός; she was δύννημος.

980. ἃ δὲ: but she. Dem. use of the art. Cleopatra is meant.—σπέρμα: in lineage.

ἄντασ' Ἐρεχθεῖδᾶν,  
 τηλεπόροις δ' ἐν ἄντροις  
 τράφη θυέλλαισιw ἐν πατρώαις  
 985 Βορέας ἄμιππος ὀρθόποδος ὑπὲρ πάγου  
 θεῶν παῖς· ἀλλὰ κάπ' ἐκείνα  
 Μοῖραι μακραίwνες ἔσχον, ὦ παῖ.

981. ἄντασι: nancisci; like τυχεῖν followed by the gen. Cf. Hom. *Od.* iii. 44, δαίτης ἠγρήσατε. *O. C.* 1445, ἀντήσαι κακῶν. — Ἐρεχθεῖδᾶν: see on 971 f. They are called ἀρχαῖογονοι by the Chorus because they were ἀντόχθονες. Cf. *Aj.* 202, γενεὰ χθονίων ἀπ' Ἐρεχθεῖδᾶν. μέν (980) and δέ (983) place her origin and nurture in contrast.

983. τηλεπόροις: far-piercing, i.e. extending far into the mountain side. These caverns were the *Σαρπηθονία πέτρα* of Mount Pangaeum in Thrace.

984. πατρώαις: the whirlwinds amid which she was reared are personified by this epithet; they are her sisters.

985. Βορέας: not to be confused with Βορέας. For the patronymic form, see *G.* 120, θ a; *H.* 559. — ἄμιππος: horses that were yoked and ran together were called ἄμιπποὶ σύνδρομοι, hence, keeping pace with, fleet as a steed. In the poets Boreas and his children are often the types of swiftness. Cf. *Tyrt.* *Frg.* 12, 4, νικῆν δὲ θεῶν θρηίκιον Βορέην. *Theogn.* 715, ὠκύτερας πόδας παίδων Βορέω. As Zetes and Calais, the sons of Boreas, were said to be winged, so the poet transfers the swiftness of the sire here also to the daughter. — ὀρθόποδος κτέ.: on top of craggy steeps. This is not contradictory to τραφήναι ἐν ἄντροις, because here the poet has in mind the free ranging of the Boread on lofty hills. For ὑπὲρ in this sense,

cf. 1126. Super Pindo, on the top of Pindus, *Hor. Od.* I. 12, 6. With ὀρθόπους, applied to a hill, cf. ὑψίπους, applied to laws, *O. T.* 866. The high crags tower straight up as if on firm feet.

986 f. θεῶν παῖς: she was thus γενεᾷ τίμιος, like Danae (949). Her father was a wind-god, her grandfather was Erechtheus, the son of Hephaestus and Gaea. This myth awakened in the mind of the Athenians grateful recollections. They believed that Boreas, moved by his relationship with the family of their ancient king, had destroyed the Persian fleet, and they styled him their helpful relative, and consecrated to him a shrine on the banks of the Ilissus. — ἀλλ' κάπ' ἐκείνα... ἔσχον: but even against her (notwithstanding all her supposed immunity) the fates directed their way. ἔχειw with ἐπὶ, in the sense of make one's way to, come upon, is found in *Hom. Od.* xxii. 75, ἐπὶ δ' αὐτῷ πάντες ἔχωμεν. The expression is often used of directing one's way in riding or sailing. The Schol. paraphrases by ἐπέσχον, ἐπετέθησαν, ἐπεβάρησαν.

987. μακραίwνες: so called because they are supposed to have existed from the earliest time. The epithet in *Aesch. Eum.* 172 is παλαργενεῖς. — ὦ παῖ: Antigone is apostrophized after her departure, as Oedipus in *O. C.* 1567, πάλιν σε δαίμων δίκαιος ἀββοῖ.

## EIGHTH SCENE. CREON. TIRESIAS.

Ἐπεισόδιον έ.

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἀνακτες, ἤκομεν κοινὴν ὁδὸν  
 δύ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ  
 980 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστω, ὦ γεραιέ Τειρεσία, νέον ;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκουν πάρος γε σῆς ἀπεστάτου φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

988. The unannounced appearance of Tiresias marks the beginning of the *περιπέτεια* of the play. The blind seer, led by a boy, enters the scene at the right of the spectators.—*ἀνακτες*: see on 940.

989. *ἐξ ἑνός*: i.e. by the eyes of one.

990. *αὕτη*: sc. *κοινή*. *ἐκ προσηγητοῦ* is added to explain *αὕτη*, the thought being that the blind can journey only with the help of a guide.

991. *ἐί*: indicates some suppressed emotion or surprise. In order to understand the attitude of Creon towards Tiresias and these first words of their interview, it is to be borne in mind that in the recent siege of Thebes Tiresias had declared to Creon that

Ares was angry with the city, because at its founding the dragon which was sacred to him had been slain, and that he would give deliverance to the Thebans only when expiation had been made by the death of some descendant of the men that had sprung from the teeth of the dragon. Thereupon Creon's son, Megareus, offered himself as a sacrifice to Ares, and the city received deliverance and quiet by the death of the two sons of Oedipus and the succession of Creon to the throne.

994. *δι' ὀρθῆς*: sc. *ὁδοῦ*.—*ναυκληρεῖς*: the same metaphor is freq. in Aesch., e.g. *Sept.* 652, *σὺ δ' ἀπὸς γῆθι ναυκληρεῖν πόλιν*. Cf. Eng. *piloting the state*.

## ΚΡΕΩΝ.

995 ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

## ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

## ΚΡΕΩΝ.

τί δ' ἔστω; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.

## ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.  
εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον  
1000 ἵζων, ἧν ἦν μοι παντὸς οἰωνοῦ λιμήν,  
ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ  
κλάζοντας οἴστρω καὶ βεβαρβαρωμένῳ·  
καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

995. Const. ἔχω μαρτυρεῖν (τοῦτο), πεπονθὼς ὀνήσιμα. Others prefer to join ὀνήσιμα directly with μαρτυρεῖν, taking πεπονθὼς abs. = from experience. The reference is to the events mentioned above on 991. W., however, thinks that the poet refers to the time when Oedipus proposed to slay Creon as the supposed murderer of Laius, and Oedipus was led by the seer to detect himself as the guilty man.

996. βεβῶς: supplementary partic. after φρόνει, think that you stand. Cf. Trach. 289, φρόνει νιν ὡς ἕξοντα. — ἐπὶ ξυροῦ τύχης: lit. upon the razor's edge of fortune. A proverbial expression, the earliest form of which is found in Hom. *Il.* x. 173 f., νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἴσταται ἀκμῆς ἢ μάλα λυγρὸς δλεθρὸς Ἀχαιοῖς ἢ βιῶναι. Cf. Hdt. vi. 11, ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πρήγματα ἢ εἶναι ἐλευθέροισι ἢ δούλοισι. Milton, *Par. Reg.* i. 94, "You see our danger on the utmost edge of hazard."

997. ὄς: how; exclamatory. Cf. *El.* 1112, τί δ' ἔστιν; ὄς μ' ὑπέρχεται φόβος.

999. γάρ: see on 238. — παλαιόν: consecrated by ancient tradition. — ὀρνιθοσκόπον: the οἰωνοσκοπεῖον Τειρεσίου καλούμενον was still pointed out on the acropolis of Thebes in the time of the Antonines. Cf. Paus. ix. 16. 1. Ὀρνιθομαντεία was the oldest method of divination that had been reduced to a system among the Greeks. For places of long-continued observation localities were chosen that were frequented by birds; hence λιμήν = resort. Cf. Lat. templum = locus manu auguris designatus in aëre.

1001. ἀγνώτα: unknown, strange. — κακῶ: inauspicious.

1002. κλάζοντας: a "constructio ad sensum," as if ὀρνίθας φθεγγομένους had preceded. — βεβαρβαρωμένῳ: the cry of the birds, ordinarily so readily understood by the augur, was strange and unintelligible to him.

1003. ἐν: see on 764. Here ἐν adds

ἔγνω· πτερῶν γὰρ ροῖβδος οὐκ ἄσημος ἦν.  
 1005 εὐθύς δὲ δείσας ἔμπύρων ἐγευόμην  
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων  
 Ἦφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ  
 μυδῶσα κηκὶς μηρίων ἐτήκετο  
 κάτυφε κἀνέπτυε, καὶ μετάρσιοι  
 1010 χολαὶ διεσπείροντο, καὶ καταρρνεῖς  
 μηροὶ καλυπτῆς ἐξέκευτο πιμελῆς.  
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα  
 φθίνοντ' ἀσήμων ὀργίων μαντεύματα·  
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.

to the clearness of the sent., standing by the side of *φοναῖς* (= *in bloody fray*) a dat. of manner.

1004. γάρ: tells how he knew, though he was blind.

1005. ἐγευόμην: i.e. ἐπειρώμην. Similar is γεύεσθαι ἀλκῆς, ἀέθλων. Alarmed at the fighting of the birds, Tiresias makes trial of divination by fire, which also terrifies him with its bad omens.

1006. βωμοῖσι: dat. of place. παν- in παμφλέκτοισιν indicates, as it freq. does in the tragic writers, simply a high degree, like Eng. *very*. Cf. παντελείς, 1016 and 1163. *El.* 105, παμφεγγεῖς ἕστρων ῥιπῆς.

1007. Ἦφαιστος: see on 123. With this passage cf. Sen. *Oed.* 307, *Tir.* Quid flamma? Utrumne clarus ignis et nitidus stetit, Rectusque purum verticem caelo tulit, An latera circa serpit incertus vise, Et fluctuante turbidus fumo labat? If the fire was kindled with difficulty, or the flame was divided and did not immediately take hold of all the parts of the victim, or if instead of ascending in a straight line the flame whirled round, or if there arose

thick black smoke, the sacrifice indicated the divine displeasure, and was a portent of evil.

1009. μετάρσιοι: in the pred.

1010. χολαί: the galls were a part of the σπλάγγνα that were examined in divination. Prometheus, Aesch. *Prom.* 496, names as one of the arts of divination which he taught men, χολῆς λοβοῦ τε ποικίλην εἰμορφίαν. — καταρρνεῖς: lit. *flowing down*, here *melted away*; in agreement with μηροί, because that from which or with which anything flows is itself often spoken of as flowing, as e.g. *ρέεν αἵματι γαῖα*. So we say in Eng. "the streets ran with blood."

1011. μηροί: the thigh-bones with some of the flesh still upon them, whereas *μηρία* are the pieces of flesh cut from the thighs. This distinction, however, is not always observed. — πιμελῆς: the thigh-bones lay bare of the enveloping caul that had melted away from them. Hom. *Il.* i. 460, *μηρούς τ' ἐξέταμον κατὰ τε κνίσῃ ἐκάλυψαν δίπτυχα ποιήσαντες*.

1013. φθίνοντα: W. takes in indir. disc. after ἐμάνθανον, and explanatory of τοιαῦτα. Accordingly he punctuates



1015 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.

βωμοὶ γὰρ ἡμῶν ἐσχάται τε παντελεῖς  
πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς  
τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.  
κατ' οὐ δέχονται θυστάδας λιτὰς ἔτι

1020 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα,  
οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,  
ἀνδροφθόρου βεβρωῶτες αἵματος λίπος.

ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ  
τοῖς πᾶσι κοινόν ἐστι τοῦξαμαρτάνειν·

1025 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνήρ

after *πάρα*. But it seems better to join *τοιαῦτα* directly with *μαντεύματα*, to take *φθίνοντα* adj., and to transl. *such failing prophecies from sacrifices that give no sign*. Cf. O. T. 906, *φθίνοντα λαῶν θέσφατα*. Psalm 74, 9, "We see not our signs, there is no more any prophet." As the cries of the birds (1001 f.), so also the sacrifices refuse to give the seer intelligible and favorable omens.

1015. *ταῦτα νοσεῖ*: is afflicted with this trouble. *ταῦτα* is the cognate accus., the noun being implied in the verb. See G. 159, n. 2; H. 716 b.

1016. *παντελής*: acc. to W., *all-sacred*; as *ἀτελής* *λερῶν* is one who has not been initiated in the sacred mysteries; *νεοτελής* and *ἀρτιτελής*, one who is newly initiated. But this sense is not suitable to *παντελής*, 1163. Cf. also *παντελής δάμαρ*, O. T. 930. The use of *παντελής* is also against it. L. & S., Ell., and many others render *παντελής* all; better, *all completely*, with its force upon *πλήρεις*, as though it were *πᾶσαι παντελής πλήρεις*.

1017 f. *πλήρεις τοῦ γόνου*: i.e. of his body, pieces of which the birds

and dogs had carried or let fall on the altars.—*βορᾶς*: in appos. with *γόνου*; i.e. *mangled for food*. In this way the shrines of the gods were polluted. Camp. illustrates the thought by a quotation from Webster's *Appius and Virg.*, p. 165, "Come, you birds of death, And fill your greedy crops with human flesh; Then to the city fly, disgorge it there Before the senate, and from thence arise, A plague to choke all Rome."

1021. *ὄρνις*: with short *i*. So in Hom. *Il.* xxiv. 219, also in a dactylic verse in *El.* 149, and a few times in trimeters, esp. in Eur. and Ar.—*εὐσήμους*: *giving clear augury*; contrasted with *ἄσημος*, 1013, and referring back to *οἶστρον βεβαρβαρωμένον*, 1002.

1022. *Glutted as they are with the bloody fat of a slain man*.—*αἵματος*: a gen. of characteristic, like *λευκῆς χιόνος*, 114.—*βεβρωῶτες*: in the plur. because *ὄρνις* is collective in sense.—*ἀνδροφθόρου*: = *ἀνδρὸς φθαρέντος*. Cf. Eur. *Orest.* 1649, *αἵματος μητροκτόνου*. *Cycl.* 127, *βορᾶ ἀνθρωποκτόνου*.

1025. *ἀμάρτη*: the subj. is to be supplied from the following *ἀνήρ*.

ἄβουλος οὐδ' ἄνολβος, ὅστις ἐς κακὸν  
 πεσῶν ἀκείται μηδ' ἀκίνητος πέλει.  
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει.  
 ἀλλ' εἶκε τῷ θανόντι μηδ' ὀλωλότα

1030 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν ;  
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'  
 ἦδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

## ΚΡΕΩΝ.

ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ  
 τοξεύετ' ἀνδρὸς τοῦδε, κούδὲ μαντικῆς  
 1035 ἄπρακτος ὑμῖν εἰμι· τῶν ὑπαὶ γένους  
 ἐξημπολῆμαι κάμπεφόρτισμαι πάλαι

1035 f. W. εἰμι. μῶν ὑπαὶ γένους . . . πάλαι;

For the subjv. without ἄν, see GMT. 63, 1 b. Cf. O. C. 1225, ἐπεὶ φανῆ.

1027. ἀκείται, πῆλα: see on 179.

1028. αὐθαδία κτέ.: obstinacy incurs the charge of folly.

1029. εἰκε τῷ θανόντι: relent towards the dead.

1030. ἐπικτανεῖν: to slay again. ἐπί as in ἐπιγαμέω. Cf. 1288. Phil. 948, ἐναίρων νεκρόν. "Strike him no more, you see he's dead already." Ford's *Witch of Edmonton*, iv. 2.

1031 f. εὖ: the repetition of this word and of λέγειν gives to the closing part of the seer's speech an oracular and striking effect. For the elision in δ', see on 350. — εἰ λέγοι: in case he should speak; opt. with the pres. indic. in the apod. Cf. 666. Aj. 1344, οὐ δίκαιον (ἔστιν), εἰ θάνοι, βλέπτειν τὸν ἐσθλόν. — κέρδος: in the sense of κερθαλέα, as in 1326.

1033. ὥστε: for ὅς. Cf. 1084.

1034. τοξεύετ': figurative. Cf. Aesch. *Suppl.* 448, καὶ γλώσσα τοξεύ-

σασα μὴ τὰ καιρία. Psalm 64, 3, "Who whet their tongue like a sword, and bend to shoot their arrows, bitter words." — ἀνδρὸς τοῦδε: i.e. ἐμοῦ. — μαντικῆς: sc. τέχνης. The gen. after ἄπρακτος (see on 847), which means untried, unassailed by.

1035. τῶν ὑπαὶ γένους: by whose tribe; i.e. τῶν μάντεων, which is easily suggested by μαντικῆς. "Creon's heated imagination suggests to him that the whole tribe of prophets and diviners have greedily marked him for their prey." Camp. — ὑπαὶ: in trimeter is found also in *El.* 711, Aesch. *Agam.* 944, *Eum.* 417.

1036. ἐμπεφόρτισμαι: ἐμφορίζειν is found elsewhere only in post-classical writers, who use it in the sense of load, load upon; Hes., *Op.* 690, has τὰ μέλινα φορτίζεσθαι. Dem. has ἀντιφορίζειν, and Xen. ἐπιφορίζειν, used of lading a ship with merchandise. ἐξημπολῆμαι evidently refers to the same transaction, and the expression is equiῦ. to

- κερδαίνειτ', ἔμπολάτε τὰπὸ Σάρδεων  
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἴνδικὸν  
 χρυσόν· τάφω δ' ἐκείων οὐχὶ κρύψετε.  
 1040 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν  
 φέρειν νῦν ἀρπάζοντες ἐς Διὸς θρόνους,  
 οὐδ' ὡς μίασμα τοῦτο μὴ τρέσας ἐγὼ  
 θάπτειν παρήσω κέϊνον. εὖ γὰρ οἶδ' ὅτι  
 θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.  
 1045 πίπτουσι δ', ὧ γεραιὲ Τειρεσία, βροτῶν  
 χοῖ πολλὰ δεινοὶ πτώματ' αἰσχρ', ὅταν λόγους  
 αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

φεῦ·

ΤΕΙΡΕΣΙΑΣ.

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκουον λέγεις;

*I have been sold and delivered as merchandise.*

1037. The asyndeton adds emphasis and indicates Creon's excitement. "You may barter me in return for the greatest treasures, you will never succeed in making me abandon my purpose." The wealth of Sardis and India was proverbial.

1038. ἤλεκτρον: neut. in Soph. and Hdt. Gold, with a partly natural, partly artificial alloy of silver, about one-fourth part. Perhaps this is what Hdt. i. 50, calls λευκὸς χρυσός, in distinction from ἀπερφος χρυσός.

1040. Creon replies to what the seer said in 1016 ff. Passion again carries him away, as in 760, 769, and even to the point of blasphemy, as in 487, 780.

1041. νῦν: the body of Polynices.

1042. οὐδέ: repetition of οὐδέ in

1040, and followed by μή with the fut. παρήσω. See GMT. 89, 1, and cf. *El.* 1052, οὐ σοὶ μὴ μεθέψομαι ποτε.— μίασμα: pollution.

1043. γάρ: introduces the apology for his seemingly blasphemous expression. So Oedipus, *O. T.* 334, after calling Tiresias ὁ κακῶν κάκιστε, checks himself, and apologizes by adding, καὶ γὰρ ἂν πέτρου φύσει σὸ γ' ὀργάνειας.

1045. The fifth foot is an anapaest, as in 991.

1046. πολλά: modifies δεινοί and = πάνν. So *Phil.* 254, ὁ πόλλ' ἐγὼ μοχθηρός. *Hom. Il.* vi. 458, πόλλ' ἀεκοζομένη.— πτώματα: cognate accus. after πίπτουσι.

1047. κέρδους: Creon retorts sharply to the words of Tiresias in 1031 f.

1048. τίς: "I see," he says, "from

ΤΕΙΡΕΣΙΑΣ.

1050 ὄσφ κράτιστον κτημάτων εὐβουλία;

ΚΡΕΩΝ.

ὄσφπερ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυσ.

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῆ με θεσπίζω λέγων.

ΚΡΕΩΝ.

1055 τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἴσθα ταγούσ ὄντας ἄν λέγῃς λέγων;

your example, how thoughtless and foolish men generally are."

1050. Τiresias finishes the sent. begun in 1048, and interrupted by the excited Creon. Haemon had expressed the same sentiment to Creon in 684. — ὄσφ: see on 59.

1051. ὄσφπερ: the correlative τοσοῦτφ is omitted. — οἶμαι: is sarcastic, like Eng. *I suppose*. In 1053 Creon regains his composure for a few moments.

1052. πλήρης: *infected with*.

1054. καὶ μὴν λέγεις: *and yet you do speak (ill) of (the seer)*.

1055. φιλάργυρον: *sc. ἐστίν*. Cf. Eur. *Iph. Aut.* 520, τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν. The art of

divination was at this time much practised in Athens by a set of men of vain and mercenary character. Cf. Plat. *Rep.* 364 b, ἀγόρται δὲ καὶ μάντις ἐπὶ πλουσίων θύρας ἰόντες πείθουσιν κτέ.

1056. τὸ δ' ἐκ τυράννων: *sc. γένος; the breed of tyrants*. ἐκ with the gen. here, and ἀπό in 193, instead of the gen. of connection. As before to Haemon (737), so here to the seer, Soph. attributes a sentiment that is supposed to show the poet's Athenian love of freedom and popular government. — αἰσχροκέρδειαν: Creon is αἰσχροκέρδης in maintaining his edict against the sacred rights of duty to kindred.

1057. W. interprets, *do you know in*

## ΤΕΙΡΕΣΙΑΣ.

οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

## ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

## ΤΕΙΡΕΣΙΑΣ.

1060 ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

## ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

## ΤΕΙΡΕΣΙΑΣ.

οὔτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

## ΚΡΕΩΝ.

ὡς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα. γ

saying all this that still there are rulers (who can punish you for your reproachful words)? In ταγούς he refers to himself. Better, do you know that you are speaking whatever you say of men who are your rulers?

1068. The rejoinder of Tiresias is pointed. But for the seer, the city would have been destroyed (see on 991 and 1303), and Creon could not have ruled over it. — ἐξ ἐμοῦ: i.e. by my advice. ἐξ as in *O. T.* 1221, ἀνέπνευσα ἐκ σέθεν.

1069. σί: sc. εἶ. Creon acknowledges the benefits derived from the prophet's art, but tries to distinguish between Tiresias as the interpreter of the divine will and as a mere man.

1060. διὰ: see on 639. The limiting attrib. διὰ φρενῶν is placed irregularly outside of the limited τὰ ἀκίνητα. The phrase means, the things that lie undisclosed in my mind.

1061. κίνει: out with them! — μή:

with λέγων, which has a cond. force. — κέρδεσιν: like κέρδους in 1047.

1062. οὔτω γὰρ κτέ.: for so (i.e. μὴ ἐπὶ κέρδεσιν λέγειν) I think (I am) now even (about to speak) as far as you are concerned. With δοκῶ we may supply λέξειν. Tiresias makes an ironical application of the preceding command of Creon: "do not speak for (your) gain" is the command; and the reply is, "you will get no gain from what I am now about to say." Others understand the seer to mean, "I think also that what I am now saying will not be a gain for myself, since I cannot hope to receive any reward for my prophecy as far as you are concerned." Many punctuate as a question, following the Schol., who says, οὔτω νομίζεις, ὅτι ἐπὶ κέρδεσιν λέγω; With τὸ σὸν μέρος cf. *O. T.* 1509, ἐρήμους πλὴν ὅσον τὸ σὸν μέρος.

1063. ὡς μὴ 'μπολήσων: for the use of ὡς with the partic., see GMT.

## ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
 1065 τρόχους ἀμιλλητῆρας ἡλίου τελῶν,  
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγγων ἕνα  
 νέκυν νεκρῶν ἀμοιβὸν ἀντιδούς ἔσει,  
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλῶν κάτω  
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας,  
 1070 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν  
 ἀμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.  
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

113, n. 10. ἐμπολᾶν = gain by purchase, hence get into complete control. "Threaten as you may," says Creon, "you will never gain the control of my mind." Cf. *Phil.* 263, ὡς μηδὲν εἰδὼτ' ἴσθι μ' ὧν ἀνιστορεῖς. The use of μὴ is due to the force of the inv. which colors the dependent clause as not a negation in fact, but one willed or aimed at by the speaker. Similar is μὴ in 1064.

1064. The seer angrily rejoins κάτισθι to the ἴσθι of Creon.

1065. τρόχους . . . τελῶν: thou shalt not finish many rivalling courses of the sun. The figure is taken from the chariot race, to which the daily course of the sun in its swift and curved path is likened.

1066. ἐν οἷσι: in the course of which; like ἐν χρόνῳ μακρῷ, 422. The regular const. would have been πρὶν with the subjv., but the poet has written as if ὀλίγαι ἡμέραι ἔσονται or some such phrase had preceded. Cf. *O. C.* 617, μῦρίας νόκτας ἡμέρας τ' ἐν αἷς τὰ νῦν ἐξῴφωνα δεξιώματα δόραε διασκεδάσιν. — σπλάγγων: loins.

1067. νέκυν νεκρῶν: a change of words, as γενεὰν γένος, 596. — ἀμοιβὸν: he means Haemon in exchange for Antigone and Polynices.

1068. ἀνθ' ὧν: because that; an attraction for ἀντι τοῦτων &, which is sometimes found instead of ἀντι τοῦτων ὅτι. Cf. *Ar. Plut.* 433, σφῶ ποιήσω τήμερον δοῦναι δικην, ἀνθ' ὧν ἐμὲ ζητεῖτον ἐνθένδ' ἀφανίσαι. — ἔχεις βαλῶν: a periphrasis for ἔβαλες, chosen so as to make a parallelism with ἔχεις . . . νέκυν in stating the two parts of Creon's guilt. This intentional parallelism is noticeable also in the phrases τῶν ἄνω and τῶν κάτωθεν, the latter only being dependent on ἀμοιρον. Both the transgressions of Creon, that against the gods above as well as that against the gods below, are stated each in two verses. The entire passage, 1068–1076, is somewhat obscure in expression, in keeping with the character of oracular utterances. — τῶν ἄνω: sc. τινά. Antigone is meant.

1069. ψυχὴν: a spirit, i.e. a living person in contrast with νέκυν in 1071.

1070. He cannot gain a restful abode in Hades since he is ἀκτέριστος and ἀνόσιος. — ἐνθάδε: i.e. on the earth.

1072. ὧν: neut. plur., in a general expression instead of οὐ (νέκυος). The gen. depends on μέτεστιν. Some make ὧν refer definitely to the two parts of

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.  
 τούτων σε λωβητῆρες ὑστεροφθόροι  
 1075 λοχῶσιν Ἄιδου καὶ θεῶν Ἐρινύες,  
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.  
 καὶ ταῦτ' ἄβρησον εἰ κατηργυρωμένους  
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβῆ  
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.

Creon's guilt: "With these rights that pertain to the gods below (which have been violated in the case of Polynices and Antigone), neither you nor the gods above have any concern."

1073. βιάζονται τάδε: they are done this violence; for τάδε, see on 66. The subj. of βιάζονται is in dispute. W. and many other edit. take it to be οἱ κάτωθεν θεοὶ in 1070; others take it to be οἱ θεοί, i.e. the gods above, whose realm is polluted by a dead body (Polynices) left unburied, and the gods below, from whom one of their own subjects (Polynices) is sacrilegiously kept. Still others understand οἱ ἕνω θεοὶ to be the subj., as they are the ones more esp. offended by the presence of the corpse of Polynices. In support of this interpretation Camp. quotes the following from Lys. 2. 7, Ἄδραστος δὲ καὶ Πολυνεῖκος ἐπὶ Θήβας στρατευσάντων καὶ ἡττηθέντων μάχῃ, οὐκ ἐόντων Καδμείων θάπτει τοὺς νεκρούς, Ἄθηναῖοι ἡγησάμενοι ἐκείνους μὲν εἰ τι ἡδίκουν ἀποθανόντας δίκην ἔχειν τὴν μεγίστην, τοὺς δὲ κάτω τὰ αὐτῶν οὐ κομίζεσθαι, ἱερῶν δὲ μαινομένων τοὺς ἕνω θεοὺς ἀσεβεῖσθαι.

1074. λωβητῆρες: masc., but in appos. with Ἐρινύες, fem. Cf. O. T. 81, σωτῆρι τύχῃ. — τούτων: for this: gen. of cause. — ὑστεροφθόροι: late destroying, i.e. after the deed. Cf. Aesch. Agam. 58, ὑστερόποινον Ἐρινύν.

1075. Ἄιδου καὶ θεῶν: an expression like Ζεὺς καὶ θεοί. The Erinyes serve the gods of the supernal as well as of the infernal world, both of whom Creon had offended.

1076. ἐν τοῖσιν αὐτοῖς κτέ.: so as to be overtaken by these self-same calamities. Cf. Aesch. Choeph. 556 f., ἕως ἂν δόλω κτείναντες ἄνδρα τίμιον δόλω τε καὶ ληφθῶσιν ἐν ταύτῃ βρόχῳ. Like for like, the same that you have brought upon others; Creon put Antigone to death, and his own family shall be destroyed; he cursed Polynices, and he shall be cursed by his own wife and son. — ληφθῆναι: inf. of result aimed at after λοχῶσι without ὥστε. The pass. inf. is not common in this const. For this use of the inf., see Kr. Spr. 56, 3, 20. Cf. O. C. 385, ἐμοῦ ὥραν τιν' ἔξειν ὥστε σωθῆναι.

1077. κατηργυρωμένος: the Schol., ἀργύρῳ πεισθείς. The reference is to what was said in 1036 and 1055. Pind., Pyth. xi. 41, calls a speech bought with money φωνὰν ὑπάργυρον.

1078. Const. τριβὴ φανεῖ κωκύματα ἀνδρῶν (καὶ) γυναικῶν. The expression is purposely obscure in its reference to Haemon and Eurydice. For the asyndeton, cf. 887. Ar. Ran. 157, ξυνουσίας ἀνδρῶν γυναικῶν. Some edit. take οὐ . . . τριβῆ parenthetic, make κωκύματα subj., and supply ταῦτα (these things that I tell you) as obj. of φανεῖ.

1080 ἔχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις,  
 ὄσων σπαράγματ' ἦ κύνες καθήγγισαν,  
 ἦ θήρες, ἦ τις πτηνὸς οἰωνός, φέρων  
 ἀνόσιον ὄσμην ἔστιουχον ἐς πόλιν·  
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης

1085 ἀφήκα θυμῷ καρδίας τοξεύματα  
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.  
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα  
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφήῃ  
 καὶ γυνῶ τρέφει τὴν γλῶσσαν ἡσυχωτέραν

1080. W. συνταράζονται.

1081. W. τὰ πράγματ'.

1083. W. ἐς πάλην.

1080 ff. Transl., and all states are disturbed and become hateful (to the gods), the mangled remains of whose citizens either dogs have devoted to burial or wild beasts or some winged bird, carrying an unholy savor into a city with its sacred hearths. The statement is in form a general one, but applies to the present condition of Thebes, whose altars have been polluted by the unburied corpse of Polynices, upon which dogs and birds of prey have been feeding. Cf. 1016-22. *ἐχθραὶ* is pred., as if it were *ὥστε ἐχθραὶ γίγνεσθαι*. — *καθαγγίζων*: is freq. used of the consecration of burial, hence with bitter mockery here "the dogs have given him the rites of burial"; so Gorgias calls vultures *ἐμψυχοί τάφοι*. Cf. also Aesch. *Sept.* 1020, *ὄστω πετηνῶν τόνδ' ἔπ' οἰωνῶν δοκεῖ ταφέντ' ἀτίμως τοῦπιτίμων λαβεῖν*. As a parallel in Eng., cf. Shak. *Macbeth*, iii. 4, "Our monuments shall be the maws of kites." For other interpretations and a discussion of W.'s reading, see App.

1084 f. Tiresias alludes to what

Creon had said in 1033. — *ἀφήκα θυμῷ σου κτέ.*: W. interprets, *I have launched at your heart arrows from my heart*, the poet changing his words so as not to say *θυμῷ θυμοῦ* or *καρδίᾳ καρδίας*. Better perhaps to take *σοῦ* with *ἀφήκα τοξεύματα*, as with verbs of aiming at, *ἐφίεσθαι*, etc.; *θυμῷ*, in anger (*λυπεῖς γὰρ*); *καρδίας τοξεύματα*, arrows shot at the heart, piercing the heart. For the figurative expression, see on 1034. Cf. "And now, instead of bullets wrapp'd in fire, They shoot but calm words." Shak. *King John*, ii. 1.

1086. *τῶν*: see on 605. — *θάλπος*: figurative use. He means that to turn back from the path of folly is no longer possible for Creon, and that the predictions of evil are speedily to be fulfilled.

1087. *ὦ παῖ*: the position of the voc. before the pron. is to be noted. Cf. *παῖ, σὺ δέ*, *Aj.* 1409; *Ἀντιγόνη, σὺ δέ*, *O. C.* 507; *φοῖβε, σοὶ δέ*, *O. T.* 1096. The lad who conducted the seer is addressed.

1089. *ἡσυχωτέραν*: pred., so that it shall be *more gentle*.



1090 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ὧν νῦν φέρει.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δευὰ θεσπίσας.  
ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ  
τὴνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,  
μὴ πῶ ποτ' αὐτὸν ψεύδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

1095 ἔγνωκα καὐτός, καὶ ταρασσομαι φρένας.  
τό τ' εἰκαθεῖν γὰρ δευόν, ἀντιστάντα δὲ  
ἄτη πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενουκέως, λαβεῖν.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρῶν φράζε, πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

1100 ἐλθῶν κόρη μὲν ἐκ κατώρυχος στέγης

1097. W. ἐν δεινῷ πέρα.

1090. τῶν φρενῶν κτέ. : *than the thoughts which now he holds.* φρενῶν, instead of repeating νοῦς. See on 1087.

1092. ἐξ ὅτου : *ever since.* — ἐγώ : the interchange of sing. and plur. is freq. Cf. 734, 1195.

1093. ἀμφιβάλλομαι κτέ. : *I have been crowned with these white locks once black.* ἐκ denotes the change from one to the other; cf. πλοῦσιος ἐκ πτωχοῦ. "Although we are hoary with age, we cannot recall a single instance of the seer's speaking a falsehood."

1094. λακεῖν : the inf. after ἐπίσταμαι for the more common partic.

1095. καὐτός : *I myself too*, i.e. as well as you.

1096. τέ, δέ : δέ is used here for τέ or καί, in order to mark the contrast more strongly. Cf. Trach. 285, ταῦτα πῶσις τε σὸς ἐφείτ' ἐγὼ δὲ τελῶ.

1097. *But by resisting to smite my soul with calamity (also) presents itself as terrible.* The Schol. says, τὸ δὲ ἀντιστάντα βλαβῆναι. Connect ἐν δεινῷ with πάρα (= πάρεστιν), i.e. it is near as an object of terror. Cf. El. 384, ἐν καλῷ ἐστι φρονεῖν. This is the least unsatisfactory interpretation of the text. For W.'s reading and other interpretations, see App.

1098. λαβεῖν : i.e. ὥστε λαβεῖν αὐτήν.

1100. ἐλθῶν : like ἰὼν, μολών, κτέ., added for the sake of vividness. ἐλθῶν is used also for the reason that is

ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταύτ' ἐπαιεῖς καὶ δοκεῖς παρεικαθεῖν ;

ΧΟΡΟΣ.

ὅσον γ', ἄναξ, τάχιστα· συντέμνουσι γὰρ  
θεῶν ποδώκεις τοὺς κακόφρονας Βλάβαι.

ΚΡΕΩΝ.

1105 οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι  
τὸ δρᾶν, ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τὰδ' ἔλθων μῆδ' ἐπ' ἄλλοισι τρέπε.

1105. W. μόλις μὲν καρδιά ξεπίσταμαι.

given in 1107. — *καταύρηος* : *subter-ranean*.

1101. *ἄνες* : *set free*. — "The Chorus think of saving the living first and then of burying the dead ; but Creon's superstition once awakened drives him to the opposite course. Cf. 1197 ff." Camp.

1102. *ταῦτα* : obj. of *παρεικαθεῖν*, which depends alone on the more remote *ἐπαιεῖς*, i.e. *do you really (καὶ) advise me to yield in these things, and do you think (that I should) ?*

1103. *συντέμνουσι* : cf. *συντέμνειν ὀδόν* = *to cut short a journey*.

1104. *τοὺς κακόφρονας* : non tam sunt qui mala meditantur quam qui non recte faciunt recteve sentiunt. — *Βλάβαι* : the Erinyes are meant. Cf. 1075. Aesch. *Eum.* 491, *εἰ κρατήσῃ Δικὰ τε καὶ Βλάβαι τοῦδε μητροκτόνου*. They are called also

'*Αραί*. Cf. *Eum.* 417, '*Αραί δ' ἐν οἴκοις γῆς ὄκα κεκλήμεθα*.

1105 f. *μόλις μὲν, καρδίας κτέ.* : *hard it is for me to give up (lit. to stand away from) my heart's purpose, but I do it (for all that), so as to execute (what you advise)*. Cf. *Eur. Phoen.* 1421, *μόλις μὲν, ἐξέτεινε δ' εἰς ἦπαρ ξίφος*. Cf. *Ar. Nub.* 1363, *κατὰ μὲν μόλις μὲν, ἀλλ' ὅμως ἠεσχόμην τὸ πρῶτον*. For this sense of *ἐξίσταμαι*, cf. *Eur. Iph. Aul.* 479, *καὶ τῶν παλαιῶν ἐξαφίσταμαι λόγων*.

1106. *τὸ δρᾶν* : "for the art. with the exepetetic inf., cf. *O. T.* 1416, *πάρεσθ' ὅδε Κρέων τὸ πράσσειν καὶ τὸ βουλεύειν*." Camp. — *δυσμαχητέον* : *engage in an unfortunate (and necessarily unsuccessful) strife*. Cf. *Trach.* 492, *θεοῖσι δυσμαχοῦντες*. Cf. *Simon. Frg.* 5, 21, *ἀνάγκη δ' οὐδὲ θεοὶ μάχονται*.

1107. *ἐπ' ἄλλοισι τρέπε* : *equiv. to ἐπίτρεπε ἄλλοις*.

## ΚΡΕΩΝ.

ὡδ' ὡς ἔχω στείχοιμ' ἄν. ἴτ' ἴτ' ὀπάονες,  
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χεροῦν

1110 ὄρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον.  
ἐγὼ δ', ἐπειδὴ δόξα τῆδ' ἐπεστράφη,  
αὐτός τ' ἔδησα καὶ παρῶν ἐκλύσομαι.  
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους  
ἄριστον ἢ σφύζοντα τὸν βίον τελεῦν.

1108 f. W. στείχοιμ' ἄν οἱ τ' ὀπάονες,  
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χεροῦν.

1108. ὡς ἔχω: as I am, i.e. without further delay.—*ἴτ' ἴτε*: "this reading, which appears only in the text of Triclinius, is more prob. than any other, the broken tribrach being excused by the agitation of Creon." Camp. For a similar repetition of the imv., cf. *Phil.* 832, ἴθ' ἴθι μοι παιήων. *O. T.* 1480, δεῦρ' ἴτ', ἔλθετε.

1109. οἱ τ' ὄντες κτέ.: i.e. all together; ὄντες—παρόντες. Cf. *El.* 305, τὰς οὐσας τέ μου καὶ τὰς ἀπούσας ἐλπιδὰς διέφθορον. The nom. with the art. in appos. with the voc., as in 100. Cf. 940. *El.* 634, σὺ, ἡ παροῦσά μοι. *Aesch. Pers.* 156, μήτερ ἢ Ἐρέξου γεραῖα, χαῖρε, Δαρείου γούνα.

1110. ἐπόψιον τόπον: cf. 1197. The body of Polynices lay exposed on the highest part of the plain. This brief expression suffices to designate to the attendants the place, which was well known. That, however, he intends also himself first to go to the place where the corpse lay, as it appears that he does from the account of the messenger in 1196 ff., it is not necessary for him to state in these brief and hurriedly spoken directions. The whole passage shows the greatest haste and anxiety.

1111. δόξα τῆδε κτέ.: my opinion has changed in this way. For the personification of δόξα, cf. *O. T.* 911, δόξα μοι παρεστῆθη.

1112. τί, καί: as, so; the two sents. are made co-ord. where regularly a subord. rel. or partic. clause would precede the principal sent. Cf. *O. C.* 1375, τοιάσδ' ἀρὰς σφῶν πρόσθε τ' ἐξανήκ' ἐγὼ νῦν τ' ἀνακαλοῦμαι ζυμμάχους.—*ἔδησα, ἐκλύσομαι*: a proverbial expression having the sense of *doing and undoing*. "What wrong I have done I will myself repair." Cf. 40. *Aj.* 1317, εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρε. Many take these words in their literal sense, "as I myself bound her, so I will be present myself to set her free."

1113 f. The form of expression is peculiar; instead of saying "I am of the opinion that it is best," he says "I fear that it may prove to be best."—*καθεστῶτας*: the anciently established laws that guarded the sacred rites of burial and duty to kindred, which by his decree against the burial of Polynices and conduct toward Antigone he had violated.—*σφύζοντα*: *observing*; partic. in agreement with the omitted subj. of τελεῖν.

## Ἔπορχημα.

ΧΟΡΟΣ.

Στροφή α.

1115 πολυώνυμε, Καδμείας νύμφας ἄγαλμα  
καὶ Διὸς βαρυβρεμέτα  
γένος, κλυτὰν ὃς ἀμφέπει  
Ἴκαρίαν, μέδεις δὲ  
1120 παγκοίνοις Ἐλευσινίας

1115. W. ἄγαλμα νύμφας.

1115. Since the Greek drama had its origin in the celebration of the worship of Dionysus, the dramatists often sought opportunity to insert odes in their plays in honor of this god. This ode, which is a song accompanied by a livelier dance than that which accompanies the stasima (hence the name *ἔπορχημα*), gives expression to the joyful anticipations of the Chorus, that, since Creon has changed his purpose, the evils threatened by the seer will be averted, and that the future of the state may yet be prosperous under the guardianship of Bacchus, the tutelary divinity of Thebes. Soph. introduces in several plays such odes of hope and joy at the turning-point of the tragedy when the spectator already has a foreboding of the catastrophe. Thus the poet affords a respite to the suspense and gloom that hold the mind of the spectator, and heightens the effect of the actual occurrence of the catastrophe. Cf., e.g., *O. T.* 1086 ff., *Aj.* 693 ff.—The const. of the main sent. is, Πολυώνυμε . . . ὃς ἀμφέπει . . . μέδεις δὲ . . . Βακχεῦ . . . καὶ νῦν . . . μολεῖν (*imv.* 1143) . . . πορθόν. Between the parts of this sent. have

been inserted by paratactic structure, in the Hom. style, the two sents. *σὲ δ' ὑπὲρ κτέ.* (1126), and *καὶ σε Νυσαίων κτέ.* (1131). — πολυώνυμα: Schol. δὲ Διόνυσε· οἱ μὲν γὰρ Βάκχον, οἱ δὲ Ἴακχον, οἱ δὲ Λάωιον, οἱ δὲ Ἐβιον, οἱ δὲ Διθύραμβον αὐτὸν καλοῦσιν. — νύμφας: Semele, the bride of Zeus and mother of Dionysus.

1117. γένος: *child.* Cf. *Aj.* 784, δὲ Τέκμησσα, δύσμορον γένος.

1118. ἀμφέπει: cf. Hom. *Il.* i. 37, ὃς Χρῦσην ἀμφιβέθηκας.

1119. Ἴκαρίαν: the Athenian poet begins with Icaria, a fruitful deme of Attica, near Marathon, where, according to tradition, the vine was first planted, and where the rural celebration of Dionysiac worship in Attica found its earliest abode, and where, according to the belief of some, tragedy originated. Cf. *Athen.* ii. 40 a, ἢ τῆς τραγῳδίας εἰρησεις ἐν Ἰκαρίῳ τῆς Ἀττικῆς. — μέδεις: *intr. bearest sway.* The act., common only in the partic., is found also in Soph. *Frg.* 341, μέδεις πρῶνας ἢ μέδεις λιμνας.

1120 f. παγκοίνοις κτέ.: *in the all-receiving vales of the Eleusinian Deo, i.e. in the vales of Eleusis, where the*

Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν  
 ὁ ματρόπολῳ Θήβαν  
 ναιετῶν παρ' ὑγρῶν  
 1125 Ἴσμηνοῦ ρείθρων, ἀγρίου τ' ἐπὶ σπορᾷ δράκοντος.

Ἄντιστροφή α.

σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὄπωπε  
 λιγνύς, ἔνθα Κωρύκια

1121 f. W. ὦ Βακχεῦ, Βακχᾶν ματρόπολῳ Θήβαν.

mystae from all parts of Greece were received. Next to Icaria, the chief seat in Attica of the worship of Dionysus was Eleusis, with its famous mysteries of Demeter and Cora and the boy Iacchus. The city's domain lay along the bay, which was the haven for all the worshippers that sailed hither from all parts of Greece. Similarly, Pind. *Olymp.* vi. 63, calls Olympia πάγκων χάρα.

1121. Βακχεῦ: Βάκχος is the common form.

1122. ματρόπολῳ: Triclinius observes: ἐπειδὴ ἐν Θήβαις ὁ Διόνυσος μὲν γέγονεν, οὗτος δὲ τὰς Βάκχας πεποίηκεν, διὰ τοῦτο μητρόπολῳ αὐτῆν τῶν Βακχῶν λέγει. The worship of Bacchus prob. went from Thebes to Delphi, where it was held in almost as high esteem as that of Apollo, and whence it obtained general and solemn recognition throughout all Hellas. It appears that from Thebes first women went forth to engage in mystic rites by night on Mount Parnassus.

1123 f. παρὰ ρείθρων: alongside of the streams. παρὰ with the gen. instead of the dat. Cf. 966.

1124. Ἴσμηνοῦ: see on 105.

1125. ἐπὶ σπορᾷ: lit. by the seed,

i.e. with the offspring. When Cadmus had found the site where, according to the oracle, he should settle, he sowed, at the command of Athena, the teeth of a dragon which he had slain. Out of these teeth there sprang up armed warriors, who slew one another; five, however, survived, and became the progenitors of the Thebans, who for this reason were called by the poets σπαρτοὶ ἄνδρες.

1126. ὑπὲρ: see on 985.—διλόφου πέτρας: Parnassus was freq. called διλόρφος. On Parnassus women from Phocis, Boeotia, and Attica, celebrated every other year, at the time of the winter solstice, an orgy in honor of Dionysus and Apollo, by night and with torchlight (στέροψ λιγνύς) illumination. Behind the twin-peaks at the left from the path that leads to the summit, there lies between two fertile table-lands a lesser peak, near the top of which is found the entrance of the Corycian cave. In this cave, which is of stalactite formation, is still to be seen an ancient altar. An inscription shows the cave to be dedicated Πανὶ καὶ Νόμφαις; these are the companions of Dionysus. Cf. Eur. *Phoen.* 226,

- νύμφαι στείχουσι Βακχίδες,  
 1130 Κασταλίας τε νᾶμα ·  
 καί σε Νυσαίων ὀρέων  
 κισσῆρεις ὄχθαι χλωρά τ' ἀκτὰ  
 πολυστάφυλος πέμπει,  
 ἀμβρότων ἐπέων  
 1135 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγυιάς ·

Στροφή β΄.

- τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων  
 ματρὶ σὺν κεραυνίᾳ ·  
 1140 καὶ νῦν, ὡς βιαίας ἔχεται

1129. W. στείχουσι νύμφαι.

ὁ λάμπουσα πέτρα πυρὸς δικόρυφον σέλας  
 ὑπὲρ ἕκρων Βακχείων Διονύσου.

1130. νᾶμα : sc. ὑπὲρ σε. The fountain of Castalia, celebrated as the inspiring source of Greek poetry, was for many centuries an object of local interest. An earthquake in 1870 dislodged a mass of rock from an overhanging cliff, which crushed the basin that enclosed the spring, and buried it from sight.

1131. Νυσαίων : Νῦσα was the name of several districts in all of which Dionysus was worshipped. Here a district in Euboea is meant, as 1145 shows. There was a tradition that a wonderful vine was to be seen here which blossomed and bore fruit in the same day.

1132. χλωρά : *lustrous with fresh green*. "The word suggests the richness of young vegetation, esp. of the vine." Camp.

1133. πέμπει : *send forth*; its obj. is σέ. Cf. O. C. 298, ὅς καμὲ δ'εὐρ' ἔπεμπεν.

1134. ἀμβρότων : = *θεῶν*, because these songs were inspired of the gods. Similarly ἀμβρόσιος of poems; cf. Pind. *Pyth.* iv. 532, πᾶσαν ἀμβροσίων ἐπέων. Ar. *Av.* 749, ἀμβροσίων μελέων, of the poetry of Phrynichus.

1135. εὐαζόντων : cf. *Trach.* 219, where the cry is εἰοὶ εἰοὶ.

1136. ἐπισκοποῦντα : *watching over*, as a tutelary divinity. Cf. φθουγμάτων ἐπίσκοπε, 1148.

1137. τᾶν : see on 607; the rel. refers to Θήβαν implied in Θηβαίας. Cf. O. C. 730, φόρον τῆς ἐμῆς ἐπεισόδου, ὅν (i.e. ἐμέ) μήτε δυνεῖτε μήτ' ἀφῆτε.

1139. κεραυνίᾳ : because Semele was smitten by the thunderbolt of Zeus, when her wish to behold the god in his glory was granted her. Cf. Eur. *Bacch.* 6 ff.

1140. καὶ νῦν : *now also*. For the const., see on 1115. — ὡς ἔχεται κτέ. : *since the entire city is plague-stricken, lit. is held fast by a violent disease, since ἡ νόσος ἢ ζῴνεστιν ἢ πόλις, not*

πάνδαμος πόλις ἐπὶ νόσου,  
 μολεῖν καθαρσίῳ ποδὶ Παργασίαν ὑπὲρ κλιτῶν  
 1145 ἢ στονόεντα πορθμόν.

Ἄντιστροφή β'.

ὡς πῦρ πνειόντων χοράγ' ἄστρον, νυχίον  
 φθεγμάτων ἐπίσκοπε,  
 παῖ Διὸς γένεθλον, προφάνηθ',  
 1150 ὦναξ σαῖς ἄμα περιπόλοις  
 Θυῖαισιν, αἶ σε μαινόμεναι πάννηχοι χορεύουσι  
 τὸν ταμίαν Ἰακχον.

1146 f. W. ὡς πύρπων ἄστρον χοραγὲ καὶ νυχίον.

withstanding Creon's change of mind, still continues. The use of ἐπὶ is peculiar; some prefer ὑπὲρ. For ἔχεται, cf. *Aj.* 1145, ἦνικ' ἐν κακῷ χεῖμῶνος εἴχετο.

1143. μολεῖν καθαρσίῳ ποδὶ: poetic for μόλε καθάρσιος.

1145. πορθμόν: the Euripus.

1146. πῦρ πνειόντων: cf. Pind. *Frg.* 123, πῦρ πνειόντος κεραυνοῦ. Aesch. *Prom.* 359, πυρπύον βέλος.

1147. ἄστρον: W. takes poetically for torches. But it seems preferable to take it literally of the stars, which by a poetical fancy are said to move in a bacchantic chorus. So the Schol. also interprets, κατὰ γὰρ τινα μυστικὸν λόγον τῶν ἀστέρων ἐστὶ χορηγός. Cf. Eur. *Ion.* 1074 ff., αἰσχύνομαι τὸν πολύμνον θεόν, εἰ παρὰ καλλιχόροισι παγαῖς λαμπάδα θεωρὸν εἰκάδων δέγεται ἐννόχιος ἔκπνος ὢν, ὅτε καὶ Διὸς ἀστερωπὸς ἀνεχόρευσεν αἰθήρ, χορεύει δὲ σελάνα. Bacchus is lord and leader of the sights and sounds of night. The stars

in their courses hold revel with his torch-bearers; the voices of the night are awakened by their shouting.

"All those shining worlds above,  
 In mystic dance began to move."

CONGREVE'S *Hymn to Harmony.*

1149. παῖ Διὸς γένεθλον: appos.; son of Zeus, his offspring; as if it were ἐκ Διὸς γεγώς παῖς.

1151. Θυῖαισιν: the Bacchantes. Cf. *O. T.* 211 f., Βάκχον εἶον Μαινῶδων δμῶστολον.

1152. σέ: obj. of χορεύουσι = celebrate in choral dance. Cf. *O. T.* 1093, σὲ χορεύεσθαι πρὸς ἡμῶν. Eur. *Herc. Fur.* 871, τάχα σ' ἐγὼ μᾶλλον χορεύσω. — μαινόμεναι: frenzied.

1154. ταμίαν: the ruler; the one who directs their movements. — Ἰακχον: this name was applied to Bacchus esp. in the mystic celebration of his worship, and prop. signifies the one who is addressed with loud huzzahs (ιαχή).

## NINTH SCENE. MESSENGER. AFTERWARDS EURYDICE AND ATTENDANTS.

## Ἔξοδος.

## ΑΓΓΕΛΟΣ.

1155 Κάδμου πάροικοι καὶ δόμων Ἀμφίονος,  
οὐκ ἔσθ' ὁποῖον στάντ' ἄν ἀνθρώπου βίον  
οὔτ' αἰνέσαιμ' ἄν οὔτε μεμψαίμην ποτέ.  
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεί,

1155. The messenger enters the scene at the left. His part is played by the actor who had represented in turn Ismene, Haemon, and the Guard. With mournful reflections of a general character, he prepares the way for the recital of the calamities that have happened, and leads the mind of the spectator back from the joyful elation awakened by the song and dance of the chorus to a state of sorrow and gloomy foreboding.—**δόμων**: the Thebans dwell by the side of (*παρ*-) the citadel that was founded by Cadmus and afterwards inhabited by Amphion; hence Thebes was often called the city of Cadmus and Amphion. Cf. Sen. *Herc. Fur.* 272, *Cadmea proles civitasque Amphionis*.

1156. "Nemo ante mortem beatus."—**στάντα**: while it (still) stands (erect). 1158 is included in the figurative expression. The subst. is assimilated to the rel., instead of οὐκ ἔστι ποτέ βίος ὁποῖον.—The accumulation of negs. is due to the fact that οὐκ ἔσθ' ὁποῖος = οὐδέσθ'. Cf. Plat. *Apol.* 31 e, οὐ γὰρ ἔστιν ὅστις ἀνθρώπων σωθήσεται, οὔτε ἑμῖν οὔτε ἄλλω οὐδενί

πλήθει ἐναντιούμενος. So W. But the full force of ὁποῖον στάντα does not come out in this interpretation, since στήναι may have the figurative sense of *be conditioned, be situated*. Cf. *Aj.* 950, οὐκ ἄν τάδ' ἔσθη τῆδε, μὴ θεῶν μέγα. The sent. may be equiv. τοὐνοῦκ ἔστι βίος ὁποῖος ἄν στή ἄν κτέ. So Ellendt explains: οὐκ ἔστι βίος τοιοῦτος ὥστε ἐπαινεῖσαιμ' ἄν στάντα ὁποιοῦν. The sense then is, "there is no life, whatever be its state, that I can praise." The additional phrase οὔτε μεμψαίμην is closely related to the thought, but expands the proverb of the mutability of fortune, which 1158 f. then amplifies. For a similar sentiment, cf. *Phil.* 502 f.

1158. **καταρρέπει**: causes to sink. **ρέπειν** is usually intr.; but trans. in Aesch. *Eum.* 875, οὐτ' ἄν δικαίως τῆδ' ἐπιρρέποις πόλει μῆνιν τιν' ἢ κότον τιν' ἢ βλάβην. Theogn. 157, Ζεὺς τὸ τάλαντον ἐπιρρέπει ἄλλοτε ἄλλως. For the sentiment, cf.

"To Fortune give immortal praise,  
Fortune deposes, and can raise."

GRANVILLE'S *British Enchanters*, iii. 3.

1159. **αἰεί**: belongs to both verbs, and at the same time to the particles.



- 1160 καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς.  
 Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,  
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα  
 λαβῶν τε χώρας παντελῆ μοναρχίαν  
 εὐθυνη, θάλλων εὐγενεῖ τέκνων σπορᾶ·
- 1165 καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς  
 ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ  
 ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν.  
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπῆ
- 1170 τοῦτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς

1160. τῶν καθεστῶτων: of the things that are established; i.e. whether the things that now are will remain permanent or not. "There is no prophet to mortals of that which is destined for them." Cf. *Aj.* 1419, οὐδεὶς μάντις τῶν μελλόντων. But in this citation the point of view is changed from the permanence of the present to the changed conditions which the future may bring.

1161. ὡς ἐμοί: sc. ἐδόκει. Cf. *Aj.* 395, ἔρεβος, ὃ φαεινότερον, ὡς ἐμοί. Eur. *Ion.* 1519, τὸ γένος οὐδὲν μεμπτόν, ὡς ἡμῖν, τόδε.

1162. ἐχθρῶν: gen. of separation. Cf. *Phil.* 919, σώσαι κακοῦ.

1163 f. λαβῶν τε: Creon was favored by fortune both in his public station and in his private life; hence σώσας μὲν should have corresponding to it θάλλων δέ (λαβῶν τε simply adding an additional fact to the first reason), but the regularity of the sent. is broken by εὐθυνη.—παντελή: see on 1016.

1165. ἀφεῖται: is lost.

1166. προδῶσιν: give up. Cf. Eur. *Alc.* 201, κλαίει ἄκοιτιν, καὶ μὴ προδοῦναι λίσσεται τὰμήχανα ζῆτῶν.—τίθημι

κτέ.: the Schol. explains by οὐ τίθημι ἐν τοῖς ζῶσι τὸν τοιοῦτον· οἶον, οὐ νομίζω ζῆν ἐκείνον τὸν ἄνδρα ὃν ἂν προδῶσιν αἱ ἡδοναί.

1167. τοῦτον, νεκρόν: sing., as though ἀνὴρ had preceded. The contrary change from sing. to plur. is found in 709, 1022. For the sentiment, cf. Simon. *Frg.* 71, τίς γὰρ ἀδονᾶς ἔπερ θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς; τὰς δ' ἔπερ οὐδὲ θεῶν (αλωτὸς αἰών). An imitation of the passage by Antiphanes is found in Stobaeus, *Flor.* 63, 12, εἰ γὰρ ἀφέλοι τις τοῦ βίου τὰς ἡδονὰς καταλείπει· οὐδὲν ἔτερον ἢ τεθνηκέναι. Cf.

"Whose life with care is overcast,  
 That man's not said to live, but last."

HERRICK'S *Verses to Mr. Wicks.*

1168. κατ' οἶκον: where treasures are kept.—μέγα: adv. with πλούτει.

1169. τύραννον σχῆμα: lordly state.

1170. τοῦτων: gen. of separation with ἀπῆ. The reference is to this wealth and pomp just spoken of.—καπνοῦ σκιᾶς: gen. of value or price. This expression was proverbial. Cf. *Phil.* 946, κοῦκ οἶδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν. Aesch. *Frg.* 390, τὸ

οὐκ ἂν πριάμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἤκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει, τίς δ' ὁ κείμενος; λέγε.

ΑΓΓΕΛΟΣ.

1175 Αἴμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότῃρα πατρώας ἢ πρὸς οἰκείας χερός; ἴ.

βροτειὸν σπέρμα πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά.

1171. οὐκ ἂν . . . ἀνδρὶ: *I would not buy from a man.* ἀνδρὶ is a dat. of interest. Cf. Ar. *Acharn.* 812, πρόσου πρίωμαι σοι τὰ χορῖδια; So δέχεσθαι τί τιμι = *to receive something from some one.* — πρὸς: *in view of, in comparison with.* Cf. Eur. *Frg.* 96, οὐδὲν ἠδγένεια πρὸς τὰ χρήματα. *Ion*, 1510, μηδεὶς δοκεῖτω μηδὲν ἕλεπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.

1172. αἶ: *again; i.e. after we have seen Antigone condemned to death and Haemon made angry.* — τόδε: see on 7. — βασιλέων: *of the royal house.* Children of the king are often called βασιλεῖς.

1173. τεθνᾶσιν: sc. βασιλεῖς. He means Antigone and Haemon. — αἴτιοι: the full const. is, αἴτιοι εἰσι τοῦ θανεῖν. See GMT. 92, κ. 2, for the omission of the art. with the inf. Cf. *Trach.* 1233, ἢ μητρὶ θανεῖν μόνη μεταίτιος.

1174. φονεύει: *is the slayer.* — ὁ κείμενος: *the slain.* Cf. *Aj.* 980, τοῖς ἐχθροῖσι τοι φιλοῦσι πάντες κείμενοι ἐπεγγεῶν. From the account that follows, it is evident that Eurydice, being about to go forth with her attendants, was at the door of the palace, and heard the announcement of the messenger in 1175; but, overcome by the sudden news of the dreadful event, she is for the moment bereft of her senses (1188), and does not appear until 1180.

1175. αὐτόχειρ: could be taken by the Chorus in the general sense also of *murdered by one of his kinsmen*; hence the following question. Cf. *Xen. Hell.* vi. 4. 35, αὐτὸς ('*Ἀλέξανδρος*) αὐτὸ ἀποθνήσκει, αὐτοχειρὰ μὲν ὑπὸ τῶν τῆς γυναῖκος ἀδελφῶν. Cf. also the use of ἀθέτητος. Notice the paronomasia in Αἴμων αἰμάσσεται.

1176. πρὸς: belongs to both clauses. See on 367. — οἰκείας: here used in the sense of ἴδιος.

## ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μῆνισας φόνου.

## ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἦνυσας.

## ΑΓΓΕΛΟΣ.

ὡς ὦδ' ἐχόντων τᾶλλα βουλεύειν πάρα.

## ΧΟΡΟΣ.

1180 καὶ μὴν ὀρῶ τάλαιναν Εὐρυδίκην ὁμοῦ,  
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων  
ἦτοι κλύουσα παιδὸς ἢ τύχη πάρα.

## ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἀστοί, τῶν λόγων ἐπρησθόμη  
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς

1177. φόνου: because of the murder (of Antigone). φόνος is murder by shedding of blood, and is used to portray the strong feeling of Haemon.

1178. ὡς: = how; exclamatory. The allusion is to the prediction in 1078 ff. — ἦνυσας: ἀνύειν is used of fulfilling a word. Cf. O. T. 720 f., Ἀπόλλων οὐτ' ἐκείνον ἦνυσεν φονεῖα γενέσθαι πατρὸς οὐτε Λάϊον πρὸς παιδὸς θανεῖν. O. C. 453, τὰ ἐξ ἐμοῦ παλαίφατα μαντεῖα, ἄμοι φοῖβος ἦνυσέν ποτε.

1179. ὡς ὦδ' ἐχόντων: sc. τῶνδε. The gen. absol. without subj. is freq. in both prose and poetry. See G. 278, 1, κ.; H. 972 a. For the use of ὡς, see G. 277, κ. 2; H. 978. Cf. Aj. 981, ὡς ὦδ' ἐχόντων πάρα στενάζειν. — τᾶλλα: i.e. how further calamities may be averted and the gods may be appeased. — πάρα: i.e. πάρεστι, now it is the right time, or now it is in place.

1180. καὶ μὴν: see on 526. Eurydice comes forth from the palace (1174), accompanied by two attendants (1180), as was customary in the case of queens in the representations of the Greek stage.

1182. παιδός: equiv. to περί παιδός. Cf. O. C. 307, κλύων σοῦ δεῦρ' ἀφίξεται ταχύς. Phil. 439, ἀναξίου μὲν φωτὸς ἐξερήσομαι. — πάρα: here not exactly as in 1179, but in the sense of *is at hand*. Cf. O. C. 550, Θησεὺς πάρα.

1183. πάντες: i.e. οἱ παρόντες. She thus enjoins upon each one the duty of giving her the desired information. — τῶν λόγων: your conversation.

1184. προσήγορος: προσαγορεύειν may take two accus., τὴν Παλλάδα προσαγορεύω εὐγμᾶτα. Cf. the Hom. phrase, Ἀθηναίην ἔπεα πτερόεντα προσηύδα, and similar expressions. Hence with προσήγορος two gens.; προσήγορος Παλλάδος means as suppliant of Pallas,

- 1185 ὅπως ἰκοίμην εἰγμάτων προσήγορος.  
καὶ τυγχάνω τε κλήθρ' ἀνασπαστοῦ πύλης  
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ  
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι  
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.  
1190 ἀλλ' ὅστις ἦν ὁ μῦθος αὐθις εἶπατε·  
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.

## ΑΓΓΕΛΟΣ.

ἐγώ, φίλη δέσποια, καὶ παρὼν ἐρῶ,  
κοῦδὲν παρήσω τῆς ἀληθείας ἔπος.  
τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον

προσήγορος εἰγμάτων, one who offers supplications.

1186 f. καί: connects this with the sent. immediately preceding; then follow τέ...καί, connecting the two parts of this sent. We have here co-ordination of sents. instead of subordination (παράταξις instead of ὑπόταξις). Cf. Hdt. iv. 135, νύξ τε ἐγένετο καὶ Δαρείος ἐχρᾶτο τῇ γνώμῃ ταύτῃ. Xen. Anab. i. 8. 1, καὶ ἤδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσιν, καὶ πλησίον ἦν ὁ σταθμός. Ibid. iv. 6. 2, καὶ ἤδη τ' ἦν ἐν τῷ τρίτῳ σταθμῷ καὶ Χειρίσοφος αὐτῷ ἐχαλεπάνθη. This parataxis gives to the account animation, and makes manifest the anxious haste of the queen.—ἀνασπαστοῦ πύλης: Eurydice wished to go forth to the altar of Zeus. The leaves or valves of the door were secured on the inside by means of a long bolt which passed across the door. This bolt must be pushed back or loosened (χαλᾶν), and then the door was thrown or pushed out (ἀνασπᾶν); thus ἀνασπαστοῦ is used proleptically, i.e. "when I was loosening the bolt of the door so that it flew open." The opposite is ἐπιστᾶν = σταῖω το, shut,

like ἐπιρράττειν. Cf. O. T. 1244, πύλας ἐπιρράξασ' ἔσω.— This sense of ἀνασπαστοῦ, though not exact, seems warranted by its use in other places. Cf. Polyb. v. 39. 4, ἔρρησαν πρὸς τὴν ἄκραν, ὡς ἀνασπᾶσάντες ταύτης τὰς πυλίδας. Cf. also Aj. 302, λόγους ἀνέσπα = he uttered words. Eur. Med. 1381, τύμβους ἀνασπᾶν.

1188. δι' ὧτων: the sound penetrates her ears. Cf. El. 737, δξὺν δι' ὧτων κέλαδον ἐνσεύσας θοαῖς πῶλοις.

1189. πρὸς δμωαῖσι: i.e. she falls in her swoon backwards into the arms of her attendants.

1190. αὐθις εἶπατε: tell me again. She vainly hoped she had not heard correctly at first (1183).

1191. κακῶν: obj. gen. after the adj. ἄπειρος. See G. 180, 1, n. 1; H. 753 d.—οὐκ ἄπειρος: i.e. well versed in; an instance of litotes.

1192. παρὼν: since I was present there. The pres. partic. represents an impf. here, and is freq. so used. Cf. O. C. 1587, ὡς εἶπε, καὶ σὺ που παρὼν ἐξοίσθα. Aesch. Pers. 287, παρὼν φράσαιμ' ἂν οἱ' ἐπορσύνθη κακᾶ.

1194. ὦν: sc. τοῖσι as antec. The

- 1195 ψεύσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἶ.  
 ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμην πόσει  
 πεδίον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς  
 κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·  
 καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν
- 1200 Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν,  
 λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσῳ  
 θαλλοῖς ὃ δὴ ἄλειπτο συγκατήθομεν,  
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς  
 χῶσαντες, αὖθις πρὸς λιθόστρωτον κόρησ

gen. after ψεύσται, as often with ψεύ-  
 δεσθαι. Cf. Plat. Apol. 22 d, *τούτου*  
*οὐκ ἐψεύσθη*.

1195. φανούμεθα: see on 1092.—  
 ὀρθόν: safe. Cf. O. T. 695, *κατ' ὀρθὸν*  
*οὐρίσας, ωστὶ in a safe course*. The  
 pred. adj. is in the neut., although its  
 subst. is fem. See G. 138, n. 2 c;  
 H. 617. Cf. *βαρύ*, 1251.

1196. εἶ: points to a slight ellipsis,  
 ἦν δὲ τὸ πρᾶγμα τοιοῦτο· ἐγὼ κτέ.—  
 ποδαγός: attendant, companion. The  
 tragedians use the forms with α in the  
 compounds of ἔγω (e.g. ὀδαγός, κυνα-  
 γός), except in ἀρχηγός, στρατηγός,  
 κυνηγέτης, and their derivatives.

1197. ἐπ' ἄκρον: see on 1110.

1199. τὸν μὲν: that one; obj. of  
 λούσαντες.—ἐνοδίαν θεόν: goddess of  
 the cross-roads. Hecate is meant, Lat.  
 Trivia. Cf. Soph. Frg. 490, *τῆς*  
*ἐνοδίας Ἐκάτης*. Hecate is identified  
 partly with Artemis and partly with  
 Persephone as goddess of the lower  
 world. She and Pluto are invoked  
 because to them it is esp. offensive  
 that the body of Polynices is left  
 unburied. At Athens there were  
 many small statues of Hecate placed  
 before the houses and at the crossings  
 of the streets.

1200. εὐμενεῖς: belongs to θεόν and  
 Πλούτωνα, and is proleptic; that they  
 would restrain their anger and be gra-  
 cious. Cf. El. 1011, *κατάσχεσθε ὀργήν*.

1201. λουτρόν: cognate accus. Cf.  
 1046. Trach. 50, *πολλὰ ὀδύρματα τὴν*  
*Ἡράκλειον ἔξοδον γουμένην*.

1202. ἐν νεοσπάσῳ θαλλοῖς: with  
 newly-plucked boughs. Olive boughs  
 are prob. meant, which were used for  
 the funeral pyres, as Boeckh shows  
 from Dem. xliiii. 71. Cf. O. C. 474,  
 where, as here, θαλλοί is found with-  
 out expletive of olive boughs; in  
 that instance used to twine around  
 a κρατήρ.

1203. οἰκείας χθονός: of his native  
 soil. Cf. Aj. 859, *ᾧ γῆς ἱερὸν οἰκείας*  
*πέδον Σαλαμῖνος*. To be buried in the  
 soil of one's native land was the de-  
 sire of all. The messenger makes  
 prominent that this should be the  
 portion of Polynices as a partial  
 atonement.

1204 f. αὖθις: again, then, as con-  
 trasted with τὸν μὲν κτέ. 1199. Cf. 167.  
 —πρὸς νυμφεῖον εἰσεβαίνομεν: πρὸς im-  
 plies a verb of motion; "we went up  
 to and proceeded to enter in" (impf.).  
 Cf. O. C. 125, *προσέβα οὐκ ἂν ποτ' ἔλθοις*  
*ἐς*. — λιθόστρωτον νυμφεῖον κοῖλον:

- 1205 νυμφεῖον Ἰδίου κοῖλον εἰσεβαίνομεν.  
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων  
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,  
 καὶ δεσπότη Κρέοντι σημαίνει μολῶν·  
 τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
- 1210 ἔρποντι μάλλον ἄσσον, οἰμῶξας δ' ἔπος  
 ἴησι δυσθρήνητον· ὦ τάλας ἐγώ,  
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην  
 κέλευθον ἔρω τῶν παρελθουσῶν ὁδῶν;  
 παιδός με σαίνει φθόγγος. ἀλλὰ πρόσπολοι,  
 1215 ἴτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφω

the hollow bridal-chamber enclosed with stones. The tomb in which Antigone was imprisoned, to judge from the description here given, was a cavern excavated in the side of a hill or hewn into the rock (cf. 774), somewhat like the so-called treasury of Atreus near Mycenae, and other vault-like tombs found on or near the sites of ancient cities. — νυμφεῖον Ἰδίου: the two form one idea (like our word death-bed), on which κόρης depends. For the idea, cf. 816, 891.

1206 f. Const. ἔπωθεν κλύει τις φωνῆς ὀρθίων κωκυμάτων. ὀρθίος means loud, shrill. Cf. *El.* 683, ὀρθίων κηρυγμάτων. The messenger uses the pres. in order to make the scene as vivid as possible.

1207. ἀκτέριστον παστάδα: unconsecrated tomb (lit. chamber). So called because Antigone, by being, as it were, buried alive, failed of the proper κτερίσματα of the dead.

1208. μολῶν: adds to the vividness.

1209. τῷ δέ: to this one; dat. of interest with περιβαίνει. Cf. *Hom. Il.* xvii. 80, Πατρόκλῳ περιβάς.— ἀθλίας ἄσημα βοῆς: an indistinct cry of distress. The expression is equiv. to

ἀθλία ἄσημος βοή. Cf. 1265. *O. T.* 1474, τὰ φίλτατ' ἀγκύουσι ἐμοῖν.— περιβαίνει: surrounds; the idea is, that it fills his ears, it encompasses him on every hand. Cf. *Hom. Od.* vi. 122, ὣς τέ με κούρων ἀμφήλυθε αὐτή. *Id.* i. 361, ἀοιδὴν, ἣτις ἀκούοντεςσι νεωτάτη ἀμφιπέληται.

1210. μάλλον ἄσσον: a double comp. is occasionally found both in prose and in poetry. Cf. *Aesch. Sept.* 673, μάλλον ἐνδικώτερος. *Eur. Hec.* 377, μάλλον εὐτυχεστέρος.

1213. παρελθουσῶν: see on 102.

1214. σαίνει: originally used of the wagging of a dog's tail; hence make signs of recognition; here it may be rendered touches, agitates, i.e. by a feeling of recognition. Cf. *Eur. Hipp.* 862 f., καὶ μὴν τύποι γε σφενδόνης χρυσηλάτου τῆς οὐκέτ' οὐσης τῆσδε προσσαινουσί με.

1215. ὠκεῖς: pred. adj. used instead of an adv. See *G.* 138, n. 7; *H.* 619. The attendants, being younger and swifter, precede the king. Perhaps also he lags somewhat behind through a vague consciousness that a fearful spectacle awaits him, that he is al-

ἀθρήσαθ', ἄρμον χώματος λιθοσπαδῆ  
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος  
 φθόγγον συνήμ', ἧ θεοῖσι κλέπτομαι.  
 τὰδ' ἐξ ἀθύμου δεσπότην κελεύσασιν  
 1220 ἠθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι  
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,  
 βρόχῳ μιτῶδει σωδόνος καθημμένην,  
 τὸν δ' ἀμφὶ μέσση περιπετῆ προσκείμενον,  
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν,

ready hearing the *κωλύματα* announced in 1079.

1216. ἀθρήσατε: has for its obj. the clause εἰ... κλέπτομαι. — ἄρμον χώματος κτέ.: we are to imagine that from the vaulted tomb, which is farther in the recess of the rocky excavation, there runs a passage-way that leads to the outermost entrance, which was closed by means of one or more large stones or by masonry. The ἄρμός is the opening or chink in this mound (χώμα) at its entrance, made by drawing away one or more of the stones (λιθοσπαδῆς). Creon says accordingly: "when you are at the tomb, enter into the opening (which he presupposes to have been made) of the mound, and going up to the very mouth of the vault within see whether it is the sound of Haemon's voice that I hear, or not." With λιθοσπαδῆς, cf. νευροσπαδῆς ἄτρακτος, *Phil.* 290.

1218. θεοῖσι κλέπτομαι: the Schol., ἀπατῶμαι ὑπὸ θεῶν. Cf. 681.

1219. ἐκ δεσπότην κελεύσασιν: at the commands proceeding from our lord. See on 95. Cf. *O. T.* 310, ἀπ' οἰανῶν φάτιν

1220. λοισθίῳ τυμβεύματι: the innermost part of the tomb.

1221. τὴν μὲν: Antigone; contrasted with τὸν δέ (1223), Haemon.

— αὐχένος: by the neck. Cf. *Hom. Il.* xiii. 388, ποδὸς ἔλκε κατά κρατερῆν ὑσμίνην ἥρωσ Ἴδομενέος.

1222. βρόχῳ μιτῶδει κτέ.: fastened (sc. to the roof) by a thread-woven noose of fine linen. This may have been either her girdle, or, more likely, her veil. — καθημμένην: the Schol., τὸν τράχηλον δεδεμένην. Iocasta in the *Oedipus Tyrannus*, and Phaedra in the *Hippolytus* of Eur., are other well-known instances of hanging.

1223. μέσση: her waist; with *σo metri gratia*. Cf. 1236. — περιπετῆ: pred., i.e. so that he embraced. From 1237-1240 it is evident that Antigone's body lay prostrate on the ground. The attendants could not have seen Antigone suspended, but they inferred that this was the manner of her death from the noose that was still around her neck. It is also naturally inferred that the first thing that Haemon did was to unfasten the noose from the ceiling, that he might save Antigone, if possible, from death.

1224. εὐνῆς κτέ.: lamenting the ruin of his bridal that was only to be found in death (τῆς κάτω). Cf. 1241. W. and others take εὐνή here, like λέχος, in the sense of bride, citing Eur. *Andr.* 907, ἔλλην τιν' εὐνήν ἀντι σοῦ στέργει

- 1225 καὶ πατὸς ἔργα καὶ τὸ δύστηνον λέχος.  
 ὁ δ' ὡς ὀρᾷ σφε, στυγνὸν οἰμῶξας ἔσω  
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·  
 ᾧ τλήμων, οἶον ἔργον εἴργασαι· τίνα  
 νοῦν ἔσχεις; ἐν τῷ συμφορᾶς διεφθάρης;  
 1230 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι.  
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,  
 πτύσας προσώπῳ κούδεν ἀντειπῶν, ξίφους  
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου  
 πατὸς φυγαῖσω ἤμπλακ'· εἶθ' ὁ δύσμορος  
 1235 αὐτῷ χολωθεῖς, ὥσπερ εἶχ', ἐπενταθεῖς  
 ἤρρισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὑγρὸν

*πόσις*; But there is no need of taking it there any more than here in the sense of *person*.

1225. *λέχος*: *bride*. "So Lat. lectua. Cf. Propert. ii. 6, 23, Felix Admeti conjux et lectus Ulixis. Cf. Eur. *El.* 481, σὸ λέχεα = *thy spouse*. Haemon commiseratur se ipsum, patrem, sponsam." Weckl.

1226. ὁ δέ: *i.e.* Creon. — σφέ: *i.e.* Haemon. See on 44.

1229. νοῦν ἔσχεις: *what thought had you?* A colloquial phrase like our "what possessed you to do this?" — τῷ: *i.e. τίνι*; the following gen. limits it. Cf. *Aj.* 314, ἐν τῷ πράγματος. — ἐν: *with, by means of*. See on 962.

1231. τόν: obj. of πτύσας as well as of παπτήνας.

1232. πτύσας προσώπῳ: lit. *spurning him by his face, i.e. with abhorrence in his countenance*. W., not so well, takes προσώπῳ as dat. of direction, as if it were, "casting a look of contempt at his (Creon's) countenance. Cf. Plato. *Euthyd.* 275 e, μειδιᾶσας τῷ προσώπῳ, *with a smile upon his face*. — κούδεν ἀντειπῶν: this is a fine touch.

It is with a look alone that Haemon answers his father. Cf. Eur. *Phoen.* 1440, φωνὴν μὲν οὐκ ἀφήκεν, ὀμμάτων δ' ἔπο προσεῖπε δακρύοις.

1233. In a frenzy of passion, and bereft of judgment through grief, Haemon draws his sword to strike his father. But the next moment he is stung with a feeling of self-reproach (αὐτῷ χολωθεῖς). Unwilling to survive his betrothed he is driven to self-destruction, as he predicted in 751. — κνώδοντας: *the cross-pieces (or prongs) of a sword, placed usually where the blade is joined with the hilt*. In *Aj.* 1025, Teucer says to his brother, who has thrown himself upon a sword, πῶς σ' ἀποσπᾶσω τοῦδ' αἰόλου κνώδοντος; — ἐκ: *join with ὀρμωμένου*.

1234. φυγαῖσιν: dat. of means with ἐξορμωμένου.

1235. ὥσπερ εἶχε: cf. 1108. Haemon held the sword in his hand, as ὥσπερ εἶχε and ἤρρισε show, and stabbed himself. The *ῥήσις ἀγγελικὴ* is fond of giving minute details, as the guard in 430 f.

1236. ἤρρισε κτέ.: cf. Pind. *Pyth.*



ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται·  
καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοήν  
λευκῆ παρειᾷ φοινίου σταλάγματος.  
1240 κείται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ  
τέλη λαχὼν δειλαιοσ ἔν γ' Ἄιδου δόμοις,  
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν,  
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

## ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν  
1245 φροῦδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

## ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ' ἐλπίσω δὲ βόσκομαι

x. 51, ἀγκυραν ἔρεισον χθονί. ἔγχος is freq. used in the sense of sword also by the tragedians. Cf. *Aj.* 658, κρύψω τὸδ' ἔγχος. — μέσσον: adv., so that it should strike the middle of his body. Some connect μέσσον with ἔγχος, i.e. half its length, up to its middle.

1236 f. ἐς δ' ἄγκρῳν κτέ.: he clung to the maiden enfolding her in his slackening arm. — ἐς ἀγκῶνα: as if λαβὼν or some such verbal idea were in mind. W. takes ἄγκρῳν ἀγκῶνα of the arm of Antigone, i.e. "he fell into her arm," which lay outstretched; but this does not fit so well with προσπτύσσεται. For ἄγκρῳς = relaxing, languid, cf. Eur. *Phoen.* 1439, of the dying Eteocles, ἤκουσε μητρὸς κἀπιθεῖς ἄγκρῳν χέρα. *Tibul.* i. 1. 60, moriens deficiente manu.

1238 f. Const. ὀξεῖαν ἐκβάλλει ῥοήν φοινίου σταλάγματος παρειᾷ (παρθένου). Cf. Aesch. *Agam.* 1389, κἀκφυσιῶν ὀξεῖαν αἵματος σφαγὴν βάλλει μ' ἑρεμνῆ

ψακῆδι φοινίας δρόσου. — φοινίου σταλάγματος: of gory drops. — παρειᾷ: dat. of direction.

1240. The variable quantity of the penult in νέκρος is to be noticed. Cf. Eur. *Phoen.* 881, πολλοὶ δὲ νέκροι περὶ νέκροισι.

1241. τέλη λαχὼν: having obtained his nuptial rites. The marriage rite was sometimes called τέλος. "They have become united (σύνευνοι) in Hades."

1242. τὴν ἀβουλίαν: by prolepsis obj. of δείξας, instead of subj. of πρόσκειται. The ἀβουλία is that of Creon, who is the cause of the death of both. Speechless, with her horrible resolve fully made, Eurydice withdraws into the palace. So Iocasta, *O. T.* 1075, and Deianira, *Trach.* 813, leave the stage in silence.

1244. τοῦτο: sc. εἶναι. "What do you think is the meaning of this conduct?"

1246. ἐλπίσω βόσκομαι: cf. 897.

ἄχη τέκνου κλύουσαν ἐς πόλιν γόους  
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω  
δμωαῖς προθήσειν πένθος οἰκεῖον στένειν·  
1250 [γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.]

## ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἦ τ' ἄγαν σιγῇ βαρὺ  
δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

## ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μὴ τι καὶ κατὰσχετον  
κρυφῆ καλύπτει καρδιά θυμουμένη,  
1255 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις·  
καὶ τῆς ἄγαν γάρ ἐστὶ που σιγῆς βάρος.

1250. W. retains this verse.

1247. ἐς πόλιν: in the presence of the city, i.e. in public. Thus Electra (*El.* 254) makes excuse to the Chorus for her public lamentation, for which she is chided by her sister and mother (*El.* 328, 516). Ajax says to his wife (*Aj.* 579), δῶμα πάκτου μῆδ' ἐπισκήνους γόους δάκρυε. Iocasta gives vent to her grief only after she has entered her chamber (*cf.* *O. T.* 1241-50). — γόους: obj. of στένειν, which is to be taken with ἀξιώσειν as well as with προθήσειν.

1249. δμωαῖς προθήσειν κτέ.: to lay upon her servants the task of bewailing the sorrow of the household. *Cf.* *Hom. Il.* vi. 499, ἀμφιπόλους, τῆσιν τε γόνον πάσραιν ἐνώσειν.

1250. She is not inexperienced in good judgment so that she should commit a wrong (i.e. lay violent hands on herself). ἀμαρτάνειν is used abs. here, as it often is in poetry and prose. *Cf.*

*Hom. Od.* xiii. 214, Ζεὺς τίνυται, δε τις ἀμάρτη. See App.

1251. τέ: correlated with καὶ (χή) in the next verse. — βαρὺ: see on 1195. With the thought, *cf.*

"This dead stillness  
Makes me more apprehend than all the noise  
That madmen raise."

Lex's *Caesar Borgia*, iii. 1.

1253 f. μὴ καλύπτει: see on 278. — κατὰσχετον: suppressed, kept back.

1255. παραστείχοντες: proceeding to or into. *Cf.* *Eur. Med.* 1137, ἐπει παρήλθε νυμφικοῦς δόμους. *Hipp.* 108, παρελθόντες δόμους σίτων μέλεσθε.

1256. γάρ: usually stands after the first or second word of its clause, here after the third. *Cf.* *O. T.* 1430, τοῖς ἐν γένει γάρ. *El.* 659, τοὺς ἐκ Διὸς γάρ. — τῆς ἄγαν σιγῆς: a pred. partitive gen. with ἔστι βάρος. — βάρος: lit. a weight, i.e. a grave import. The messenger follows the queen. He returns presently as the ἐξάγγελος.

## TENTH SCENE. CREON AND MESSENGER.

ΧΟΡΟΣ.

καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφήκει  
 μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,  
 εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν  
 ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν.

1260

ΚΡΕΩΝ.

Στροφή α.

ἰώ,

φρενῶν δυσφρόνων ἀμαρτήματα  
 στερεὰ θανατόεντ'.  
 ὦ κτανόντας τε καὶ  
 θανόντας βλέποντες ἐμφυλίου.

1257 ff. The four following verses are anapaests spoken by the Coryphaeus in order to announce the approach of Creon, who comes accompanying the body of Haemon. With this scene may fittingly be compared that in Shakespeare's *King Lear*, where the aged king enters bearing the lifeless body of his daughter Cordelia.—καὶ μὴν: cf. 526.—ὄδε: cf. 155.

1258. μνήμ' ἐπίσημον: the Schol. explains by τὸν νεκρόν. The corpse of his son is to Creon a *manifest token* in his hands (cf. 1279) that he himself has done wrong.—διὰ χειρὸς ἔχων: see on 916; but the phrase is to be taken figuratively (cf. 1345) in the sense of *possessing*. Creon walks with faltering step by the side of the bier on which the corpse of Haemon has been laid, which was represented by a veiled figure, as was that of Ajax after his suicide.

1259. εἰ θέμις: the Chorus speak still with some timidity and hesita-

tion; but in 1270 they declare their opinion boldly.

1260. ἄτην: in appos. with μνήμα. Instead of continuing the sent. regularly ἀλλ' οἰκεῖον ἀμάρτημα, the poet changes the const.

1261. The dreadful events described in this scene, while not occurring in open view upon the stage, yet smite Creon before our eyes with full force. The king is wholly crushed, and acknowledges his guilt. The dochmiac verses suited, with their constant change of measure, their retarding irrational arsis, their resolution of long syllables, to represent passion and exhaustion, picture the distraction of Creon's mind.—φρενῶν δυσφρόνων: φρένες which are not really φρένες.

1262. στερεὰ: stubborn, since they sprang from φρένες στερεαί.—θανατόεντα: i.e. θανάτων αἴτια.

1263 f. ὦ βλέποντες: addressed to the Chorus. *O, ye beholding*, instead of

1265 ὦμοι ἐμῶν ἀνόλβα βουλευμάτων.  
 ἰὼ παῖ, νέος νέφ ξὺν μόρω,  
 αἰαῖ αἰαῖ,  
 ἔθανες, ἀπελύθης,  
 ἐμαῖς οὐδὲ σαῖσι δυσβουλίας.

ΧΟΡΟΣ.

1270 οἴμ' ὡς ἔοικας ὀψὲ τὴν δίκην ἰδεῖν.

ΚΡΕΩΝ.

Στροφή β.

οἴμοι,  
 ἔχω μαθῶν δειλίαιος· ἐν δ' ἐμῶ κάρᾳ  
 θεὸς τὸτ' ἄρα τότε μέγα βάρος μ' ἔχων  
 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,

1265. W. ἰὼ ἐμῶν.

*Alas! ye behold.* W. makes ἀμαρτήματα (1261) also the obj. of βλέποντες. The similarity of sound in κτανόντας θανόντας is noticeable. Cf. *Phil.* 336, ὁ κτανῶν τε χεῖ θανῶν. — ἐμφυλίους: = ἐγγενεῖς.

1265. ἀνόλβα βουλευμάτων: i.e. ἀνόλβων βουλευμάτων. Cf. 1209.

1266. νέος νέφ: for a similar play upon words, cf. 156, 977. νέφ refers to his untimely fate.

1268. ἀπελύθης: thou didst depart; like the mid. in 1314. Cf. *Plut. Frg.* (Wytttenbach, p. 135), ἀπολύεσθαι γὰρ τὸν ἀποθνήσκοντα καὶ τὸν θάνατον ἀπόλυσιν καλοῦσιν. Similarly οἴχεται and βέβηκε are often used of those who have died.

1270. οἴμ' ὡς: see on 320. ὡς is exclamatory.

1271. ἔχω μαθῶν: puts more stress upon the duration of effect than the

simple pf.; having learned, I have it, i.e. I know it perfectly well; he means the truth of what the Chorus has just said.

1272. τότε: in contrast with ὀψὲ above; he means at the time of his δυσβουλία. The repetition shows the speaker's intense feeling. Like the Homeric heroes, he casts the blame of his ἄτη upon a hostile δαίμων, which struck his head.

1273. μέγα βάρος ἔχων: = βαρύνων, i.e. with great weight.

1274. ἔπαισεν: by the expression παίζειν με ἐν κάρᾳ he means that the divinity impaired or distracted his mind. — ἐν: separated from its verb, i.e. ἐνέσπαισεν. See on 977. *He drove me in wild courses.* ὁδός is freq. used of a course of conduct. Cf. *Pind. Olymp.* vii. 85, πραγμάτων ὁρᾶν ὁδόν.

1275οἶμοι, λακπάτητον ἀντρέπων χαράν.  
φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

## ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,  
τὰ μὲν πρὸ χειρῶν τάδε φέρων τὰ δ' ἐν δόμοις  
1280ἔοικας ἦκειω καὶ τάχ' ὄψεσθαι κακά.

## ΚΡΕΩΝ.

τί δ' ἔστιν αὐτὸ κάκιον, ἢ κακῶν ἔτι;

## ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε τοῦδε παμμήτωρ νεκροῦ,  
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

1281. W. κάκιον ἐκ κακῶν.

1275. λακπάτητον: proleptic; *that is trampled under foot*. — ἀντρέπων: shows apocope of the prep., which is not common in Soph. Cf. O. C. 1070, ἄμβασις, Aj. 416, ἀπνοός; Trach. 838, ἄμμιγα, a few times ἀμμένειν, and regularly καταναεῖν.

1276. φεῦ, ὦ: the hiatus is only apparent because of the natural pause after interjections. — πόνοι δύσπονοι: cf. 1261, though not exactly the same. Here the prefix δυσ- simply intensifies the idea of πόνος, as in δυστάλας, e.g., but in δύσφρων it negatives or gives a sinister sense to the idea of φρήν.

1278f. The attendant, who in 1256 followed Eurydice into the palace, now returns as ἐξαγγέλος. The statement of the principal sent., ὡς ἔχων τε καὶ κεκτημένος (κακά) ἔοικας ἦκειω is confirmed by the two clauses τὰ μὲν . . . φέρων and τὰ δ' ἐν δόμοις; but the const. of the latter, if regular, would be ὀψόμενος κακά. Instead

of this, Soph. writes ὄψεσθαι, dependent on εοικας and connected by καὶ with ἦκειω. The structure of the sent. seems to imply that Creon comes as if on purpose to behold fresh calamity added to his former woe. — ἔχων, κεκτημένος: expresses the fullest possession; the obj. to be supplied is κακά. Cf. Plat., Rep. 382 b, ἔχειν τε καὶ κεκτήσθαι ψεύδος. Cratyl. 393 b, κρατεῖ τε αὐτοῦ καὶ κέκτηται καὶ ἔχει αὐτό. — πρὸ χειρῶν: present before you. The Schol. explains the sense by ὡς τοῦ Κρέοντος τὴν παῖδα βαστάζοντος. Cf. 1258. Eur. Iph. Aul. 36, δέλτων ἦν πρὸ χειρῶν ἔτι βαστάζεις.

1281. Transl., *but what worse evil is there again, or what still of evils (remains untried)?* See App.

1282. παμμήτωρ: belongs to γυνή, being in form an adj. Usually it means *mother of all* (γῆ, φύσις), but here it is in contrast with a μήτηρ ἀμήτωρ, since maternal love has broken

ΚΡΕΩΝ.

Ἄντιστροφή α.

ἰώ,

ἰὼ δυσκάθατος Ἴδου λιμῆν,

1285 τί μ' ἄρα τί μ' ὀλέκεις;

ὦ κακάγγελτά μοι

προπέμψας ἄχη, τίνα θροεῖς λόγον;

αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξεργάσω.

τί φῆς, ὦ παῖ, τίνα λέγεις μοι νέον,

1290 αἰαῖ αἰαῖ,

σφάγιον ἐπ' ὀλέθρῳ

γυναικείον ἀμφικεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

ὄραν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

Ἄντιστροφή β.

οἴμοι,

1295 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

the heart of Eurydice. For the sense of πᾶς in composition here, see on 1016. Cf. Aesch. Sept. 291, ὡς τις τέκνων ὑπερδέδουκεν πάντροφος πελειῶς.

1284. *δυσκάθατος*: hard to be propitiated, implacable. So *καθαρός* in O. C. 406 = propitiation. The epithet seems to be applied to death in a general sense. Cf. Thomson's *Seasons, Winter*, 393, "Cruel as death and hungry as the grave."—*λιμῆν*: a freq. epithet of death. Cf. Stob. Flor. 120, 11, πάντων λιμῆν τῶν μερόπων ὁ θάνατός ἐστιν.

"God wold I were aryved in the porte Of Deth, to which my sorrow wol me lede."  
CHAUCER'S *Troil. and Cress.* l.

1287. *προπέμψας κτέ.*: addressed

to the *ἐξάγγελος*. Thou who hast brought woe to me by these evil tidings. *προπέμπει* is often used in the sense of praebere. Cf. Phil. 1205, ξίφος μοι προπέμψατε.

1288. "One already dead thou dost slay again." Cf. 1030.

1289 ff. ὦ παῖ: the messenger. See the App.—*τίνα λέγεις κτέ.*: const. *τίνα νέον σφάγιον γυναικείον* (= *γυναικός*) *μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ*. *νέος* is said with reference to the former violent death, sc. that of Haemon.—*ἐπ' ὀλέθρῳ*: added to the destruction (already wrought). Cf. 1281 and 1288. Or, perhaps better, for my destruction.

1294. By means of the *ἐκκύκλημα*, the dead body of Eurydice, lying

τίς ἄρα, τίς με πότμος ἔτι περιμένει;  
 ἔχω μὲν ἐν χεῖρεσσιν ἄρτίως τέκνον,  
 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.

1300 φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον.

ΣΗΑΓΓΕΛΟΣ.

ἡ δ' ὀξύθηκτῳ βωμία περὶ ξίφει  
 λυεὶ κελαωὰ βλέφαρα, κωκύσασα μὲν  
 τοῦ πρὶν θανόντος Μεγαρέως κλειὸν λάχος,  
 αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς

1305 πράξεις ἐφύμνησασα τῷ παιδοκτόνῳ.

1301. W. ἡ δ' ὀξύθηκτος ἦδε βωμία περίξ. 1303. W. κλειὸν λάχος.

within the palace, is brought to the view of the spectators.—ἐν μυχοῖς: the inner apartments are meant.

1296. τίς ἄρα, τίς: repetition as in 1285.

1297. μὲν: not in its natural place, since it marks the contrast between τέκνον and τὸν νεκρόν.—ἐν χεῖρεσσιν: not that he literally carries in his arms the corpse of Haemon (see on 1258), but the expression is chosen to make the situation seem as pathetic as possible.

1298. ἔναντα: the corpse of Euridice lies over against that of Haemon.

1301. But she (having fallen) at the altar upon a sharp-whetted sword. With βωμία we need to supply the idea of κειμένη or πτώσιμος. With ὀξύθηκτῳ ξίφει, cf. ἀμφιθήκτῳ ξίφει, 1309. For περὶ ξίφει, cf. Hom. *Il.* xiii. 441, ἐρεικόμενος περὶ δουρὶ. *Od.* xi. 424, ἀποθήσκων περὶ φασγάνῳ. *Aj.* 828, πεπῶτα περὶ νεορράντῳ ξίφει.

1302. λυεὶ βλέφαρα: relaxes her

eyelids. The phrase is like the Hom. λῦσε δὲ γυῖα, γούνατα. Cf. also *Anth. Pal.* 3, 11 (inscription of Cyzicus), ἀνθ' ὧν ὄμματ' ἔλυσε τὰ Γοργόνος ἐνθάδε Περσεύς. We speak of the eyelids breaking in death.—κελαινά: is proleptic; "so that the darkness of death enshrouded them." Cf. Hom. *Il.* v. 310, ἀμφὶ δὲ ὕσσε κελαυῆ νύξ ἐκάλυφεν.

1303. Μεγαρέως: the story of the fate of Megareus is given by Euripides (who calls him Menœceus) in the *Phoenissæ*. See on 991. His fate is κλειὸν in that it was famous in Thebes, and in contrast with that of Haemon.

1304. τοῦδε: sc. λάχος; he means that of Haemon.

1305. ἐφύμνησασα: τοιαῦτ' ἐφύμνων is used in *O. T.* 1275 of the imprecations of Oedipus when he is smiting his eyes.—κακὰς πράξεις: res adversas. The whole phrase is equiva. to κακῶς πράττειν σοὶ ἐφύμνησεν.

ΚΡΕΩΝ.

Στροφή γ'.

αἰαῖ αἰαῖ,  
 ἀνέπτan φόβῳ. τί μ' οὐκ ἀνταίαν  
 ἔπαισέν τις ἀμφιθήκτῳ ξίφει;  
 1310 δειλαῖος ἐγὼ αἰαῖ,  
 δειλαία δὲ συγκέκραμαι δῦα.

ΕΞΑΓΓΕΛΟΣ.

ὡς αἰτίαν γε τῶνδε κἀκείνων ἔχων  
 πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποίῳ δὲ κἀπελύσατ' ἐν φοναῖς τρόπῳ;

1307. ἀνέπτan φόβῳ: *I am startled with fright.* A present state of mind is often expressed by the aor. as having been caused and entered into some time before. Here, *I was startled*, i.e. when I heard your words. Cf. *Phil.* 1314, ἤσθην πατέρα τὸν ἀμὸν εὐλογοῦντά σε. *O. C.* 1466, ἔπηξα θυμόν. See GMT. 19, κ. 5. The metaphor in ἀνέπτan is that of a frightened bird. That the affection of his wife should have turned into hate, and that her last words should fasten upon him the dreadful guilt, is to Creon's heart the bitterest pang of all.

1308. τί μ' οὐκ ἔπαισεν: in sense approaching the imv. Cf. *Plat. Phaed.* 86 d, εἰ οὖν τις ὑμῶν εὐπορότερος ἐμοῦ, τί οὐκ ἀπεκρίνατο; — ἀνταίαν: sc. πληγῆν. Cf. *El.* 1415, παῖσον διπλήν. *Aesch.* *Sept.* 895, διανταίαν πεπλαγμένους.

1310. δειλαῖος: the second syllable ai is metrically short here. So also in *El.* 849, δειλαία δειλαίων κυρεῖς = πᾶσι θνατοῖς ἔφν μόρος. So the first

syllable of αἰαῖ is measured short. — ἐγὼ: sc. εἰμί.

1311. συγκέκραμαι δῦα: *I am become closely allied with misery.* By the use of this compound the poet personifies δῦα; it is made his companion, as it were. Cf. *Aj.* 895, οἴκτῳ τῷδε συγκεκραμένῃν.

1312. The messenger continues his statement from 1302 ff.; at the same time he connects his words with Creon's lament, and assents with γέ to its truthfulness. — τῶνδε μόρων: the death of Haemon; ἐκείνων, that of Megareus.

1313. ἐπεσκήπτου: in the act. and mid. this verb means *lay a command or an accusation upon one.* Here, in the latter sense and in the pass. Cf. *Plat. Legg.* xi. 937 b, ἐὰν (δοῦλη) ἐπισκηφθῆ τὰ ψευδῆ μαρτυρῆσαι. — πρὸς: with the gen. after pass. verbs often denotes agency, like ὑπό. See G. 191, vi. 6; H. 805, 1 c.

1314. καί: see on 772. — ἀπελύσατο: see on 1268.



## ΕΞΑΓΓΕΛΟΣ.

1315 παίσασ' ὑφ' ἦπαρ αὐτόχειρ αὐτήν, ὅπως  
 παιδὸς τὸδ' ἦσθαι ὀξυκώκυτον πάθος.

## ΚΡΕΩΝ.

## Στροφή δ'.

ἄμοι μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν  
 1320 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,  
 ἐγὼ, φάμ' ἔτυμον, ἰὼ πρόσπολοι,

1325 ἄγετέ μ' ὅτι τάχος, ἄγετέ μ' ἐκποδῶν  
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα.

## ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·  
 βράχιστα γὰρ κράτιστα τᾶν ποσῶν κακά.

1317. W. *ἰὼ μοι, τὰδ' οὐκ.*

1315. αὐτόχειρ: see on 1175.—  
 ὅπως: temporal; *as soon as.*

1316. ὀξυκώκυτον: *loudly bewailed*;  
 the loud shrieks and wailings over  
 the dead are referred to. "The mes-  
 senger repeats positively that it was  
 the tidings of Haemon's death that  
 drove Eurydice to this fatal act, in  
 order that Creon may be fully sen-  
 sible that he bears all the dreadful  
 responsibility." Schn.

1319. ἀρμόσει: intr.; *will fit.*— ἐξ  
 ἐμᾶς αἰτίας: (*being shifted*) *from my*  
*blame, i.e. so as to exonerate me.*  
 "These deeds can never be fitly trans-  
 ferred to the charge of another."

1322. ὦ μέλεος: *O wretched me.*

1323. ἐγὼ: *I (did it).* The triple  
 ἐγὼ shows the intensity of Creon's  
 feeling of self-condemnation.

1325 f. As Creon here and in 1330

asks to be put out of the way as  
 quickly as possible, so Oedipus ex-  
 claims in his distress, *O. T.* 1340, ἀπά-  
 γει' ἐκτόπιον θτι τάχιστα με, ἀπάγει',  
 ὦ φίλοι, and 1410, ὅπως τάχιστα, πρὸς  
 θεῶν, ἔξω μέ που καλύψατε.

1326. τὸν οὐκ ὄντα κτέ.: *who am*  
*no more than he who is not.* Cf. *O. T.*  
 1019, πῶς ὁ φύσας ἐξ ἴσου τῷ μηδενί;

1327. κέρδη: see on 1032. The  
 Chorus refer to his entreaty, ἄγετέ μ'  
 ἐκποδῶν. Yet this phrase may mean  
*put me out of life*, as well as *take me*  
*out of the way of this spectacle*, and  
 Creon may use it in the former, while  
 the Chorus understands it simply in  
 the latter sense. In 1328 ff. Creon  
 expresses his meaning more clearly  
 and emphatically.

1328. Const. τᾶν ποσῶν κακὰ κράτιστα  
 (*ἔστιν*) βράχιστα (*ὄντα*). Pers. const.,

ΚΡΕΩΝ.

Ἄντιστροφή γ'.

ἴτω ἴτω,

1330 φανήτω μόρων ὁ κάλλιστ' ἐμῶν  
 ἐμοὶ τερμίαν ἄγων ἀμέραν  
 ὕπατος· ἴτω ἴτω,  
 ὅπως μηκέτ' ἦμαρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρῆ  
 1335 πρᾶσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλειν.

ΚΡΕΩΝ.

ἀλλ' ὦν ἐρῶ μὲν ταῦτα συγκατηξάμην.

ΧΟΡΟΣ.

μὴ νῦν προσεύχου μηδέν· ὡς πεπρωμένης  
 οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῆ.

as in *O. T.* 1368, κρείσσω γὰρ ἦσθα μηκέτ' ἂν ἢ ζῶν τυφλός. "When you go within," says the Chorus, "the dreadful spectacle will at any rate be cut short for you."

1329 ff. Const. φανήτω ὁ μόρων ἐμῶν ὕπατος, κάλλιστ' ἄγων τερμίαν ἀμέραν ἐμοί.—*κάλλιστα*: happily.

1334. "Do not concern yourself about dying; that belongs to the future; let that take care of itself."—*τῶν προκειμένων τι*: something of that which the present requires. The Chorus is thinking esp. of the burial of the dead.

1335. *τῶνδε*: refers to the same as ταῦτα above.—*ἄτοισι*: i.e. the gods. The alliteration in *μέλλοντα, μέλει, μέ-*

λειν gives to the sent. something of an oracular and proverbial tone. Cf. Aesch. *Agam.* 974, μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλῃς τελεῖν.

1336. *μὲν*: without δέ; see on 498. "But that at any rate is my desire."—*συγκατηξάμην*: σύν here has the sense of *together*, i.e. embracing all the things that I desire. "I summed up all in my prayer." Camp.

1337. *ὥς*: since.

1338. This was a common sentiment. Cf. e.g. Hom. *Il.* vi. 488, μοῖραν δ' οὐτινά φημι πεφυγμένον ἔμμεναι ἀνδρῶν. Theog. 817, ἐμπης δ' τι μοῖρα παθεῖν, οὐκ ἔσθ' ὑπαλόξαι. Verg. *Aen.* vi. 316, desine fata deum flecti sperare precando.

ΚΡΕΩΝ.

'Αντιστροφή δ'.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδῶν,  
 1340 ὄς, ὦ παῖ, σέ τ' οὐχ ἑκὼν κατέκανον,  
 σέ τ' αὐτάν, ὦμοι μέλεος, οὐδ' ἔχω  
 ὅπα πρὸς πότερον ἴδω, πάντα γὰρ  
 1345 λέχρια τᾶν χεροῶν· τάδ' ἐπὶ κρατί μοι  
 πότμος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῶ τὸ φρονεῖν εὐδαιμονίας  
 πρῶτον ὑπάρχει· χρῆ δὲ τά γ' εἰς θεοὺς

1341. W. σέ τ' αὐτάνδ. 1342 f. W. πρὸς πότερον ἴδω πᾶ κλιθῶ.  
 1345. W. τὰ δ' ἐπὶ κρατί.

1341. σέ αὐτάν: this expression contains a passionate and intensive force well fitted to the situation; *thee, O son, I slew, and thee thyself* (O wife)!

1342 ff. οὐδ' ἔχω ὅπα κτέ.: *I do not know where (and) to which one I shall look.* ὄρᾶν πρὸς τινα is like βλέπειν εἰς τοὺς θεοὺς (923), i.e. to look to one for support or comfort. "I can no longer look to my wife and to my son for help, and I know not which way to turn for comfort."

1345. λέχρια: the opposite of ὀρθά. The Schol. explains it by πλάγια καὶ πεπτωκότα; hence, *out of joint, wrong.* — πάντα τᾶν χεροῶν: *all that I am occupied with.* "All my life has turned out wrong."

1346. τάδε: accus. of internal obj. with εἰσήλατο, cf. *El.* 293, τάδ' ἐξυβρίσει; thus has leaped upon my head an intolerable doom. Cf. *O. T.* 263, νῦν δ' ἐς τὸ κείνον κρᾶτ' ἐνήλαθ' ἡ τύχη.

1348 f. πολλῶ τὸ φρονεῖν κτέ.: *wisdom is by far the most important part of happiness.* W. says that the Chorus in this sent. sum up the chief moral of the play. But this is true only with reference to Creon. The king, in the proud consciousness of despotic power, has transgressed a divine command and shown himself deficient in that prudence that is esp. characteristic of old age. That these calamities would fall upon him in consequence of his guilt, the seer had foretold. Creon has finally acknowledged his wrong, thus verifying the old gnome πᾶθος μάθος (cf. 926); but all too late.

1349. γέ: from such an offence, at any rate, every one would shrink back. — τὰ εἰς θεοὺς: *the things that pertain to the gods.* πρὸς would be more exact, but εἰς may be due to such phrases as ἀσεβεῖν εἰς θεοὺς. Cf. *Eur. Bacch.* 490, σὲ κάσεβούνη' εἰς τὸν θεόν. *Phil.* 1441, εὐσεβεῖν τὰ πρὸς θεοὺς.

1350

μηδὲν ἀσεπτῆν· μεγάλοι δέ λόγοι  
 μεγάλας πληγὰς τῶν ὑπεραύχων  
 ἀποτίσαντες  
 γήρα τὸ φρονεῖν ἐδίδαξαν.

1350 ff. Const. μεγάλοι δὲ λόγοι τῶν  
 ὑπεραύχων ἀποτίσαντες μεγάλας πληγὰς  
 ἐδίδαξαν (gnomic aor.) γήρα τὸ φρονεῖν.  
 — γήρα: in old age; i.e. to the aged.  
 The word is emphatic, "teach men

wisdom at last." Creon cannot fail  
 to recall with bitter sorrow his proud  
 refusal, διδάσκεισθαι φρονεῖν πρὸς ἀνδρὸς  
 τηλικούδε τὴν φύσιν (727).

Πλατὸν 13.

## RHYTHMICAL SCHEME OF THE LYRIC PARTS OF THE ANTIGONE.

THE rhythm of the dialogue of tragedy is for the most part the so-called *iambic trimeter*. For a description of this verse, see Schmidt's *Rhythmic and Metric*, 26, III.; G. 293, 4; H. 1091. Occasionally there is *synizesis*. See note on 33.

In the lyric parts of the *Antigone* the rhythm most commonly employed is the *logaoedic*. For this verse, see Schmidt, 13; G. 299; H. 1108 ff. The Parodos and Kommos have *anapaestic* systems interposed between the strophes and antistrophes, and the Exodos closes with *anapaests*. For the *anapaestic* rhythm, see Schmidt, 10, II., 31, 3; G. 296-298; H. 1103 ff.

In the structure of a few rhythmical periods the *logaoedic* are followed by *choreic* series. A rhythmical period is a combination of two or more rhythmical sentences (*κῶλα*) grouped according to fixed principles so as to form a unit, and marked by a pause at its close. See Schmidt, 24. For *choreic* sentences, see Schmidt, 10, IV.; 22, 5.

The rhythm of the Exodos is the *dochmiac*, for which see Schmidt, 23, 4; G. 302; H. 1125 f.

The characters employed in the scheme are sufficiently explained in the treatises on versification to be found in the grammars,\* with possibly the following exceptions:—

The *anacrusis* (see Schmidt, 7, 5; G. 285, 4; H. 1079) sometimes consists of two short syllables, which are indicated by the mark  $\omega$ .

\* See G. 285-287; H. 1067-1070.

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In adopting the rhythmical scheme of Schmidt, it was found undesirable in all cases to accept the text used by him. No departure from the text of Schmidt, however, has involved any important change in his metrical notation, excepting in two instances, which are discussed in the critical Appendix, on 798 and 1323.

The Roman numerals I., II., III., etc., indicate the rhythmical periods, the beginning of which is marked in the text by an indented line.

The mark  $\succ$  means that an irrational *long*, whether in the strophe or antistrophe, corresponds to a *short* syllable.

The beginning of a rhythmical sentence within a verse is marked in the text by a dot (·) under the initial letter of the first word or syllable of the sentence.

In the rhythmical schemes a comma (,) signifies diaeresis or caesura. See Schmidt, 19, 2, II. and III.

I.

THE PARODOS (vv. 100-154).

Str.  $\alpha$ .

I.  $\_ \succ | \sim \cup | \_ \cup | \_ \parallel \_ \cup | \sim \cup | \_ \cup | \_ \parallel \_ > |$   
 $\sim \cup | \_ \cup | \_ \wedge \parallel$   
 $\cup : \_ | \_ \cup | \sim \cup | \_ \parallel \_ \cup | \sim \cup | \_ > | \_ \parallel \_ \cup |$   
 $\sim \cup | \_ \cup | \_ \cup \parallel$   
 II.  $\_ > | \_ \succ | \sim \cup | \_ \parallel \_ \cup | \_ \cup | \sim \cup | \_ \wedge \parallel$   
 $\cup \cup \cup | \cup \cup \cup | \sim \cup | \_ \parallel \_ > | \sim \cup | \_ | \_ \wedge \parallel$

PER. II. The inverted order of the first two measures of the third verse of the strophe ( $\_ > | \_ \cup |$ , not  $\_ \cup | \_ > |$ , as was to be expected, see Schmidt, 13, 2) is noteworthy. The antistrophe, however, is regular ( $\_ > | \_ > |$ ).

Str.  $\beta$ .

I.  $\sim \cup | \sim \cup | \sim \cup | \_ \cup | \_ | \_ \wedge \parallel$   
 $\sim \cup | \sim \cup | \sim \cup | \_ \cup | \_ | \_ \wedge \parallel$   
 II.  $\_ > | \sim \cup | \_ > | \_ \parallel \_ \succ | \sim \cup | \_ \wedge \parallel$   
 $\_ \cup | \_ | \_ \cup | \_ \wedge \parallel$   
 III.  $\sim \cup | \_ | \sim \cup | \_ \parallel \sim \cup | \_ | \sim \cup | \_ \cup \parallel$   
 $\sim \cup | \_ \cup \parallel$

PER. III. The so-called *versus Adonius* (see Schmidt, 22, 11; G. 300, 1; H.1111 a) as *postlude* is noteworthy.

## II.



## FIRST STASIMON (vv. 332-375).

Str.  $\alpha$ .

- I.     $\sim \cup$  |  $- \cup$  |  $- \cup$  |  $\bar{\cup}$  ||  $- >$  |  $\sim \cup$  |  $- \cup$  |  $- \wedge$  ||  
        $- \cup$  |  $\sim \cup$  |  $- \cup$  |  $\bar{\cup}$ , ||  $- >$  |  $\sim \cup$  |  $- \cup$  |  $- \wedge$  ||
- II.  $>$  :  $- \cup$  |  $\sim \cup$  |  $\bar{\cup}$  |  $- \wedge$  ||  
        $\cup$  :  $- \cup$  |  $- \cup$  |  $- \wedge$  ||  
        $\cup$  :  $- \cup$  |  $- \cup$  |  $- \cup$  |  $- \cup$  ||
- III.  $- \omega$  |  $- \omega$  |  $- \omega$  |  $- \omega$  ||  
        $- \omega$  |  $- \omega$  |  $- \omega$  |  $- \omega$  ||  
        $\bar{\cup}$  |  $\bar{\cup}$  |  $- \cup$  |  $- \cup$  |  $\bar{\cup}$  |  $- \wedge$  ||

Str.  $\beta$ .

- I.  $\bar{\cup}$  :  $- \omega$  |  $- \omega$  |  $- \wedge$  ||  
        $\cup$  :  $- \omega$  |  $- \omega$  |  $- \bar{\cup}$  |  $- \omega$  ||  $- \omega$  |  $- \cup$  |  $\bar{\cup}$  |  $- \wedge$  ||
- II.  $\cup$  :  $- \cup$  |  $\bar{\cup}$  |  $- \cup$  |  $- \cup$  ||  $- \cup$  |  $\bar{\cup}$  |  $- \cup$  |  $- \wedge$  ||  
        $- \cup$  |  $\cup \cup \cup$  |  $\cup \cup \cup$  |  $- \cup$  |  $- \cup$  |  $- \wedge$  ||  
        $\cup$  :  $- \cup$  |  $\bar{\cup}$  |  $- \cup$  |  $\bar{\cup}$  ||  $- \cup$  |  $- \cup$  |  $- \cup$  |  $- \wedge$  ||  
        $\cup$  :  $- \cup$  |  $- \cup$  |  $- \cup$  |  $\bar{\cup}$  |  $- \cup$  |  $- \cup$  ||

The chorus begins with a logaoedic period ; then follow choreic periods, the first of which, however, begins with a logaoedic verse, which softens the change from the one rhythm to the other. Str.  $\alpha$ , Per. III., and Str.  $\beta$ , Per. I., are not logaoedic, but choreic. The apparent dactyls are, therefore, not cyclic dactyls ( $\sim \cup$ , i.e. ) , but what may be called *choreic* dactyls ( $- \omega$ , i.e. ). The caesura in Str.  $\beta$ , verse 2, makes this clear. The apparent correspondence, therefore, in this same verse,  $- \omega$ , is in fact  $- \bar{\cup}$ . Concerning choreic dactyls, see Schmidt, 15.

III.

SECOND STASIMON (vv. 582-625).

Str. *α*.

- I. > : ~ C | ~ C | - > | - C | L | - ^ ||  
           - C | - > | ~ C | ~ C | L | - ^ ]
- II.       - C | - > | ~ C | ~ C | - C | - C ||  
       C : - C | - C | - C | L, || - C | - C | - C | - ^ ||  
       > : - C | C C | C C | ~ C | - C | - ^ ]
- III. C : L | L | - C | - C || L | L | - C | - ^ ||  
       C : - C | - C | - C | - C, || - C | - C | L | - ^ ]

Str. *β*.

- I. > : L | ~ C | - C | L || - > | ~ C | - C | - C ||  
       > : ~ C | L | ~ C | - C | L | - ^ ]
- II.       ~ C | - C | L | L, || ~ C | L | ~ C | - ^ ||  
       C : L | ~ C | - C | - >, || ~ C | - C | L | - ^ ]
- III. ε : L | - C | L | - ^ ||  
       > : ~ C | - C | - ^ ||  
           C C | - C | L | - ^ ||  
       > : ~ C | L | ~ C | - C | L | - ^ ]

IV.

THIRD STASIMON (vv. 781-800).

- I. C : L | L | ~ C | L, C || - C | L | ~ C | - C ||  
       C : ~ C | - C | L | L, C || ~ C | - C | L | - ^ ]
- II. > : - C | L | ~ C | L, || ~ C | L | L | - ^ ||  
       - > | ~ C | L, || ~ C | L | - ^ ||
- > : ~ C | - C | L | L || ~ C | - C | L | - ^ ]



## V.

## KOMMOS (vv. 806-882).

Str.  $\alpha$ .

- I.  $\varnothing$  : — c | r | ~ c | — c || — > | ~ c | — c | — ^ ||  
 —  $\varnothing$  | ~ c | — c | — > || r | — c | ~ c | — ^ ||  
 — c | —  $\varnothing$  | ~ c | r || —  $\varnothing$  | — > | ~ c | — ^ ||  
 ~ c | — c ]
- II.  $\varnothing$  : r | ~ c | — > | r || — c | — c | — > | — ^ ||  
 ~ c | — c | r | — c || ~ c | — c | — > | — ^ ]

Str.  $\beta$ .

- I. > : — c | r | ~ c | — c | — c | — c ||  
 $\varnothing$  : ~ c | — c | — > | ~ c | r | — ^ ||  
 ~ c | — c | —  $\varnothing$  | r | ~ c | — c ]
- II. > : — > | — > | r | — ^ ||  
 > : — > | ~ c | — c | r || —  $\varnothing$  | ~ c | — c | r | r | — ^ ]
- III. > : — c | — c | — c | r | — c | — ^ ||  
 c : — c | — c | ~ c | — c || — c | — c | — c | — ^ ||  
 c : r | —  $\varnothing$  | —  $\varnothing$  | — c || — c | r | — c | — c ||  
 c : — c | r | — c | — c | r | — ^ ]

Str.  $\gamma$ .

- c : — c | — c | — c | — ^ ||  
 $\varnothing$  : — c | — c | — c | — ^ ||  
 c : c c c | — c | — c | — ^ ||  
 c : r | r | — c | — c | r | — ^ ]

## Epod.

- I. c : — c | c c c | c c c | r || — c | r | ~ c | — ^ ||  
 — c | r | — c | — ^ ]

II.    — ∞ | — ∞ | — ∞ | — ∪ ||  
       — ∪ | ∪ ∪ ∪ | — ∪ | — ∪ ||  
       — ∪ | — ∪ | ∪ ∪ ∪ | — ∪ ||  
       > : — ∪ | — ∪ | — ∪ | — ∪ ||

This chorus begins (str. α) with sentences of like form (Glyconics), then becomes more varied by the interchange of sentences of different lengths (str. β'), and finally closes with series of like form (str. γ', epod.).

The first strophe and the beginning of the second are in logaoedic measure. After these come choreic periods, which become more lively toward the close in consequence of the occurrence of the three choreic dactyls. As in the *First Stasimon* above, choreic dactyls are introduced to relieve the otherwise too great repose of choreic series.

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VI.

FOURTH STASIMON (vv. 944-987).

Str. α.

I.    — > | ∪ ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||  
       — > | ∪ ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||  
 II.    ∪ ∪ | — > | — > || — ∪ | — ∪ | — ∪ | — ∪ ||  
       — > | ∪ ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||  
       — > | ∪ ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||  
       — > | ∪ ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||  
 III.    > : — ∪ | — ∪ | — ∪ | — ∪ || — ∪ | — ∪ | — ∪ | — ∪ ||  
       ∪ : — ∪ | — ∪ | — ∪ | — ∪ || — ∪ | — ∪ | — ∪ ||

Str. β'.

I.    ∪ ∪ ∪ | ∪ ∪ | ∪ ∪ | ∪ ∪ | — ∪ | — ∪ ||  
       — > | ∪ ∪ | ∪ ∪ | — > | — ∪ | — ∪ ||

- II.    — ∪ | ∩ ∪ | L || ∩ ∘ | — ^ ||  
 > : — ∪ | ∩ ∪ | — ^ ||  
       ∩ ∪ | — ∪ | L | — ^ ]
- III. ∪ : — ∪ | L | — ∪ | — ∪ | L | — ^ ||  
 ∪ : ∩ ∩ | — ∪ | — ∪ | ∩ ∪ | — ∪ | — ^ ||  
 ∪ : L | L | — ∪ | — ∪ | L | — ^ ||  
 > : — ∪ | L | — ∪ | — ∪ | L | — ^ ]



## VII.

## HYPORCHEMA (vv. 1115–1154).

Str. *α*.

- I. ∘ : ∩ ∪ | — ∩ | — ∩ | — ∪ | L | — ^ ||  
       — ∪ | — ∪ | ∩ ∪ | — ^ ||  
 ∩ : — ∩ | — ∪ | — ∪ | — ^ ||  
       ∩ ∪ | — ∪ | L | — ^ ||  
       — ∩ | — ∪ | ∩ ∪ | — ^ ||  
 > : L | L | — > | — > | L | — ^ ]
- II. ∪ : ∩ ∪ | — > | — ^ ||  
       — ∪ | ∩ ∪ | — ^ ]
- III. — > | — > | ∩ ∪ | — ∪ || — ∪ | — ∪ | L | — ^ ]

Str. *β*.

- ∩ : L | L | L | L || — ∪ | — ∩ | ∩ ∪ | — ^ ||  
       — ∪ | — ∪ | — ∪ | — ^ ||  
       — ∩ | ∩ ∪ | ∩ ∪ | — ^ ||  
       — > | ∩ ∪ | ∩ ∪ | — ^ ||  
 ∪ : — ∪ | — ∪ | ∩ ∪ | L || — ∪ | — ∪ | — > | — ^ ||  
       ∩ ∪ | — ∪ | L | — ^ ]

VIII.

THE EXODOS (vv. 1261-1347).

Str. *á*.

- I.  $\varnothing$  : —  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  :  $\cup\cup\cup\cup\cup$  | —  $\pi$  ||  
       —  $\cup$  — | —  $\cup$  — ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  ||  $\cup$  —  $\cup$  | —  $\wedge$  ||
- II.  $>$  :  $\cup\cup\cup\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\varnothing$  |  $\cup\cup$  || — —  $\cup$  | —  $\wedge$  ||
- III.  $\cup$  :  $\cup\cup\cup\cup\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str. *β*.

- —  
 trim.  
 $\cup$  :  $\cup\cup\cup\cup$  |  $\cup\cup$  ||  $\cup\cup\cup\cup$  | —  $\wedge$  ||  
 trim.  
 $\varnothing$  : — | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\cup$  | —  $\wedge$  ||  
 $>$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str. *γ*.

- $\cup$  —  $\cup$  —  
 I.  $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\varnothing$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||
- II.  $>$  :  $\cup\cup\cup\cup\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str. *δ*.

- $\varnothing$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || —  $\cup$  —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\varnothing$  | —  $\cup$  ||  $\cup\cup$  —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  |  $\cup\cup\cup$  || — —  $\cup$  | —  $\wedge$  ||  
 $\cup$  :  $\cup\cup\cup\cup$  | —  $\cup$  ||  $\cup\cup$  —  $\cup$  | —  $\wedge$  ||  
 $\cup$  : — —  $\cup$  | —  $\cup$  || — —  $\cup$  | —  $\wedge$  ||

Str. *á*.

In consequence of the correspondence of vv. 3 and 4, v. 3 must be regarded a catalectic bacchic dipody. These syllables have not infrequently such value.

Str. *β*.

We must not regard v. 5 a dochmius with following choreic tripod:—

$$\text{z} : \_ \_ \cup | \_ \cup \parallel \_ \cup | \_ \cup | \_ \wedge \parallel$$

Such a verse would be altogether unrhythmical. It is simply a melic iambic trimeter, which probably was not sung but recited:—

$$| \_ | \_ \cup | \_ \cup | \_ \cup | \_ \cup | \_ \wedge \parallel$$
Str. *γ*'.

Str. *γ*' and str. *á* close with exactly the same period.

## APPENDIX.

A LIST OF THE MANUSCRIPTS AND EDITIONS OF THE ANTIGONE REFERRED TO MOST FREQUENTLY IN THE CRITICAL NOTES.

**L.** Codex Laurentianus; the most valuable of the Mss. of Soph., and believed by many to be the archetype of all the other Codices of Soph. extant. It was written in the tenth or eleventh century, and contains, besides the seven plays of Soph., the seven plays of Aesch., the *Argonautica* of Apollonius Rhodius, and Scholia by different hands. In this Ms. are found also corrections, apparently of the same date as that of the codex, and therefore designated as *prima manus* or *διορθωτης*.

**L<sup>2</sup>.** A Ms. of the fourteenth century, in the Laurentian Library, generally regarded as a rescript of the preceding codex. It is characterized by many interpolations, but is valuable for the light it throws on some doubtful and obscure readings of L.

**A.** A Ms. of the thirteenth century, in the National Library of Paris, containing all the seven plays. It is regarded by some as the chief of a different family of Mss. from that of which L is the archetype.

**V** (Cod. 468). A Ms. of the thirteenth century, in the Library of St. Mark's at Venice.

**Vat.** The oldest of the Mss. in the Vatican Library containing the *Antigone*; it was written in the fourteenth century.

**E.** A Ms. of the fourteenth century, in the National Library of Paris. It contains the *Aj.*, *El.*, *O. T.*, besides the *Antigone*.

Among the ancient apographs of the codices, that of the grammarian *Triclinius* is one of the most freq. quoted. It was made in the fourteenth century, and is characterized by some corrections of trivial importance and by great licence of interpolation, esp. in the lyric parts.

*Sophokles Antigone.* Erklärt von G. Wolff. Dritte Auflage, bearbeitet von L. Bellermann. Leipzig, 1878. (Referred to as Bell.)

*Sophoclis Dramata*, edidit Theo. Bergk. Lips., 1838.

*Sophocles with English Notes*, by F. H. M. Blaydes. London, 1859. (Referred to as Bl.)

*Sophokles Antigone, Griechisch und Deutsch*, von August Boeckh. Berlin, 1843.

*Sophoclis Dramata.* Denuo recensuit et illustravit Bothe cum annotatione integra Brunckii. Lips., 1806. (Referred to as Brunck.)

*Sophocles with English Notes and Introductions,* by L. Campbell. Vol. I. Second edition, revised. Oxford, 1879. (Referred to as Camp.)

*Sophoclis Tragoediae superstites et perditarum fragmenta,* ex recensione et cum commentariis G. Dindorfii. Editio tertia. Vol. III. Oxon., 1860. (Referred to as Dind.)

*Poetae Scenici Graeci,* ex recensione G. Dindorfii. Editio quinta. Lips., 1869. (Referred to as Dind. *Poet. Scen.*)

*Sophoclis Tragoediae, cum brev. not.* Erfurdt. Editio tertia, cum adnotationibus Hermannii. Lips., 1830. (Referred to as Herm.)

*Antigone,* nebst den Scholien des Laurentianus, herausgegeben von M. Schmidt. Jena, 1880.

*Antigone.* Erklärt von Schneidewin. Dritte Auflage. Berlin, 1856. (Referred to as Schn.)

*Antigone.* Erklärt von Schneidewin. Siebente Auflage, besorgt von Nauck. Berlin, 1875. (Referred to as N.)

*Sophoclis Antigone.* Edidit F. Schubert. Lips., 1883.

*Antigone,* recensuit et brevi adnotatione instruxit M. Seyffert. Berolini, 1865. (Referred to as Seyff.)

*Sophoclis Antigone,* recensuit et explanavit E. Wunder, editio tertia. Gothae, 1846. (Referred to as Wund.)

*Sophoclis Antigone,* recensuit et explanavit E. Wunder, editio quinta, quam curavit N. Wecklein. Lips., 1878. (Referred to as Weckl.)

Occasional reference is made also to the *Lexicon Sophocleum* of Fr. Ellendt. Editio altera emendata. Curavit H. Genthe. Berolini, 1872. (Referred to as Ell.)

Also to Meineke's *Beiträge zur Philologischen Kritik der Antigone des Sophokles.* Berlin, 1861. (Referred to as Mein.)

Also to Wecklein's *Ars Sophoclis Emendandi.* (Referred to as Weckl. *Soph. Emend.*) Würzburg, 1869.

Also to H. Bonitz's *Beiträge zur Erklärung des Sophokles.* Wien, 1855-57.

Also to J. Kvičala's *Beiträge zur Kritik und Erklärung des Sophokles.* Wien, 1865.

Other important treatises and dissertations to which reference is made are usually mentioned in connection with the name.

A BRIEF ACCOUNT OF THE MOST IMPORTANT VARIANTS IN THE MSS.,  
OF CONJECTURAL READINGS, AND EMENDATIONS.

2 f. Whether to read  $\delta\tau\iota$  or  $\delta\tau\iota$  cannot be decided from the Mss. L, acc. to Dind. *Poet. Scen.*, has  $\delta, \tau\iota$ , with diastole by another hand. The Schol. of L has  $\delta\tau\iota$ . With the reading  $\delta\tau\iota$  two views, with minor variations, have been taken of this sent.: (1)  $\delta\pi\omega\iota\omega\nu$ , as repetition of  $\delta\tau\iota$  in an indir. interr. sent. without a conj. (as in a sent. containing two dir. interr., cf. 401); (2)  $\delta\pi\omega\iota\omega\nu$ , as introducing a clause subord. to that introduced by  $\delta\tau\iota$ , with which  $\epsilon\sigma\tau\iota\nu$  is then to be supplied; here  $\delta\pi\omega\iota\omega\nu = qualis$ , the correl.  $\tau\omega\iota\varsigma$  being omitted. Among the more plausible conjectures are:  $\delta\tau\iota \dots | \delta\lambda\lambda\epsilon\iota\pi\omega\nu \sigma\acute{\upsilon}\chi\lambda\iota$ , Dind. *Poet. Scen.*;  $\delta\tau\iota \dots | \tau\acute{o} \pi\omega\iota\omega\nu \sigma\acute{\upsilon}\chi\lambda\iota (= \pi\acute{\alpha}\nu \delta\pi\omega\iota\omega\nu\sigma\acute{\upsilon}\nu)$ , Nauck (*Krit. Bemerk.*);  $\delta\tau\iota \dots | \chi\acute{\alpha}\lambda\omega\pi\omega\iota\omega\nu \sigma\acute{\upsilon}\chi\lambda\iota$  (cf. quis et qualis), Seyff. Schmidt proposes  $\delta\tau\iota \dots | \epsilon\iota\kappa\epsilon\nu \sigma\acute{\upsilon}\chi\lambda\iota \dots \tau\epsilon\lambda\epsilon\iota\nu$ , but how out of such a plain sent. the present reading could have arisen, it is difficult to see. Heimsoeth *Krit. Studien*,  $\acute{\alpha}\rho' \omicron\iota\sigma\theta\acute{\alpha} \pi\omicron\upsilon \tau\iota \dots | \delta\pi\omega\iota\omega\nu \omicron\upsilon \text{Ze}\acute{\upsilon}\varsigma \nu\acute{\omega}\nu \kappa\tau\acute{\iota}$ . Paley *Eng. Journ. Philol.* x.,  $\acute{\alpha}\rho' \omicron\iota\sigma\theta' \delta\tau\iota \dots | \omicron\upsilon\kappa \epsilon\sigma\theta' \delta\pi\omega\iota\omega\nu \sigma\acute{\upsilon}\chi\lambda\iota \nu\acute{\omega}\nu \zeta\acute{\omega}\sigma\alpha\iota\nu \tau\epsilon\lambda\epsilon\iota$ ;

4. The Mss. read  $\acute{\alpha}\tau\tau\eta\varsigma \acute{\alpha}\tau\epsilon\rho$ . All attempts to explain this reading are abortive. Boeckh's interpretation, "to say nothing of the ruin," where  $\acute{\alpha}\tau\tau\epsilon\rho = \chi\omega\rho\acute{\iota}\varsigma$ , has had the most followers. Some have tried (in vain) to get the sense "not without ruin," by changing  $\omicron\upsilon\tau'$  to  $\omicron\upsilon\delta\delta'$ , or by supplying the force of an  $\omicron\upsilon$  from  $\omicron\upsilon\delta\delta\acute{\epsilon}\nu$ . F. Wieseler *Philol.*, 1860, p. 474, proposes  $\omicron\upsilon \tau' \acute{\alpha}\tau\tau\eta\varsigma \acute{\alpha}\tau\epsilon\rho$ . Other emendations are:  $\acute{\alpha}\tau\tau\acute{\eta}\rho\iota\omega\nu$  Brunck;  $\acute{\alpha}\tau\tau\eta\varsigma \acute{\epsilon}\chi\omega\nu$  Porson;  $\acute{\alpha}\kappa\eta\varsigma \acute{\alpha}\tau\epsilon\rho$  Ast, and approved by Welcker (*Rhein. Mus.* 1861, p. 310);  $\acute{\alpha}\tau\tau\eta\varsigma \mu\acute{\epsilon}\tau\alpha$  Vauvilliers;  $\acute{\alpha}\tau\tau\eta\varsigma \pi\acute{\epsilon}\rho\alpha$  Weckl. (*Soph. Emend.*). Paley believes 4-6 to be an interpolation.

5. The repetition of the  $\omicron\upsilon\kappa$  in 6 is suspicious. May not  $\delta\pi\omega\iota\omega\nu \omicron\upsilon$  originally have been  $\delta\pi\omega\iota\omega\nu\omicron\upsilon\nu = quaecunq\ue$ ? To this surmise we are led also by the statement of Schmidt that two Mss. (Monac. 500, and Vindob. 160) have  $\sigma\acute{\upsilon}\chi\lambda\iota$  (traces of which also appear in L, E), which may be a corruption of  $\omicron\upsilon\nu$ .

18. L  $\eta\delta\epsilon\iota\nu$ ; but that the Schol. read  $\eta\delta\eta$  is evident from the gloss,  $\acute{\alpha}\nu\tau\iota \tau\omicron\upsilon \eta\delta\epsilon\alpha$ .

24. The reading of the text is that of the Mss. Its anomalies are  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma = \chi\rho\eta\sigma\acute{\alpha}\mu\epsilon\nu\omicron\varsigma$ ,  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma \sigma\acute{\upsilon}\nu \delta\acute{\iota}\kappa\eta$ , and  $\delta\acute{\iota}\kappa\eta \delta\acute{\iota}\kappa\alpha\acute{\iota}\alpha$ . With Wund., Mein., Schn., Bl., Dind., we should prefer to reject the verse as a gloss. For  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma$  W. reads  $\chi\rho\eta\sigma\tau\omicron\iota\varsigma$  (with righteous justice and law in the sight of the good). Camp. suggests  $\pi\rho\omicron\theta\epsilon\iota\varsigma$ , having laid him out; Herm. and Ell.  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma = \pi\alpha\rho\alpha\gamma\gamma\epsilon\lambda\theta\epsilon\iota\varsigma$ , i.e. Eteocles requested Creon to bury him with appropriate rites in case he should fall. Weckl. *Soph. Emend.* proposes  $\mu\eta\eta\sigma\theta\epsilon\iota\varsigma \delta\acute{\iota}\kappa\eta\varsigma \delta\acute{\eta}$  or  $\delta\acute{\iota}\kappa\alpha\acute{\iota}\omega\nu$ . Margoliouth *Studia Scenica* I. favors  $\chi\rho\eta\sigma\theta\epsilon\iota\varsigma \delta\acute{\iota}\kappa\alpha\acute{\iota}\omega\nu \kappa\alpha\iota \nu\acute{\omicron}\mu\phi \kappa\alpha\tau\acute{\alpha} \chi\theta\omicron\nu\omicron\varsigma$ .

29.  $\acute{\alpha}\tau\alpha\phi\omicron\nu \acute{\alpha}\kappa\lambda\alpha\nu\tau\omicron\nu$ : so read L, E. Inferior Mss. and most edit.  $\acute{\alpha}\kappa\lambda\alpha\nu\tau\omicron\nu \acute{\alpha}\tau\alpha\phi\omicron\nu$ , which is the more usual order (Eur. *Hec.* 30), and gives a smoother



metrical verse. Still, a tribrach in the second foot of the iambic trimeter is not unexampled: cf. *πότερα*, *Phil.* 1235; *χθόνια*, *Aesch. Choeph.* 1; *πατέρα*, *Phil.* 1314.

40. C. A. Lehmann, *Hermes* xiv. 468, conjectures *λύουσ' ἄν ἦθ' ἄπτοισα*.

46. This verse is rejected by W. and by many other editt., on the ground that it breaks the *στιχομνησία* or single-verse-dialogue. Such a break, however, is not without example in *Soph.* Cf. *O. T.* 356-380, 1171 f. The remark of Didymus, *ἐπὶ τῶν ὑπομνηματιστῶν τὸν στίχον νενοθεύσθαι*, has influenced editt.

48. *μ'* has been inserted by Brunck from the Schol.

57. L reads *ἐπαλλήλων*, adopted by Herm. and Seyff. in the sense, taken with *χερῶν*, of *ἀλληλοφρόνουν*. Others, in order to avoid the recurrence of the final syllable *-ων*, propose to read *χερῖ*, or to transpose *μέρον* and *χερῶν*.

70. Meineke proposes *ἔμοι γ'* and supplies *ἔμοῦ* with *μετά*, so as to throw more emphasis upon *ἡδέως*.

71. The older Mss. read *όποια*, and *ἔσθι* evidently is inv. of *οἶδα*; the meaning then is *hold such views as you please*. But for this sense *φρονεῖν* is the usual word. W. adopts the reading *όποια*, which Herm. thought was required by the syntax.

76. L *αιεί*. Gerth *de dial. tragoed.*, *Curt. Stud.* I., b, 209 f., has shown that both the Attic *αιεί* and the Ionic *αιεί* are used by the dramatic writers, and that where a spondaic word was needed, as here, the older and more weighty form *αιεί* was preferred. In 184, 1159, 1195, *αιεί*, with the first syllable shortened so as to form an iambus; in 163, 456, *αιεί* is commonly measured  $\cup$  —, though there we might have an irrational spondee.

106. W. reads *Ἀργονηή* by conjecture. This is adopted by Gleditsch, *Die Cantica der Soph. Tragoedien*. Bl., *Ἀργίον*. Feussner and Schütz read *Ἀργόθεν ἐκ | βάντα φῶτα πανσαγία*, joining *ἐκ* with *βάντα*. Copyists might easily omit *ἐκ* in such a position. E. Ahrens proposes *Ἀπιόθεν*.

108. W. is the only recent edit. who follows L in reading *ἄξυτόρη* = *sharp-pointed, piercing*. W. makes it refer to the sharp sound of the snapping of the reins over the backs of the horses. *ἄξυτόρη*, *ἄξυκρότη* have been suggested. E has *ἄξυτόρη*. The Schol. explains by *ἄξισ*.

110. *γη* and *ὑπερέπη* (113) are emendations of Dind., who supposes that *γη* and *ὑπερέπη* came into the Mss. through an erroneous extension by the copyists of the use of Doric forms to the anapaestic systems. Were Doric forms to be introduced generally into the anapaests of *Soph.*, a great many changes of text would be necessary. If, on the contrary, Dorisms are to be excluded from the anapaests, only the following need to be changed: *Ant.* 804, *παγκοίταν*; 822, *θνατῶν Ἄιδαν*; *Aj.* 202, *Ἐρχθαδῶν*; 234, *ποιμῶν*; *El.* 90, *πλαγῆς*; *O. T.* 1303, *δύσταν*. See note on 380, where a Doric form occurs in an anapaestic system.

112. In the Mss., the corresponding verse (129) of the next anapaestic system has two feet more than this. Because of this circumstance (which,

however, is far from being conclusive, since exact correspondence in anapaests is not always strictly observed, cf. *Aj.* 206-219, *Phil.* 144-149 with 162-168), and the need of some word to govern *δν*, and in view of the Schol., *δντινα στρατῶν . . . ἤγαγεν ὁ Πολυνείκης*, and the fact that Polynices cannot be the subject of what follows in the next strophe, most edit. have supposed that there was a lacuna in the Mss., which they have tried to supply in various ways: e.g. Erfurdt proposed *ἔπόμεσε θεός δ'*, Schn. *ἤγαγε κείνος δ'*. In W.'s reading (taken from J. Fr. Martin) *ἔρσεν* means *incited*, and *κείνος* refers to Adrastus, the leader of the Argives. The edit. that do not accept a lacuna generally follow Scaliger's change in 110, *δς . . . Πολυνείκου*, which avoids the difficulty of making Polynices the subj. of the following verbs.

113. *εἰς (ἔς) γᾶν ἄς*, most of the Mss. *αἰετός ἄς γᾶν*, the Schol. W., *αἰετός ἄς γῆν*. If an exact correspondence of verses in this anapaestic system is to be maintained, we must have a paroemiac here to correspond with 130, where the reading, however, is too uncertain to control the text of this verse.

117. *φονείσασιν* is the emendation of Boeckh for *φονίαισιν* or *φονίαισι* of the Mss., which does not suit the metre. The Schol., *ταῖς τῶν φόνων ἐρώσαις λόγχαῖς*, also favors Boeckh's change.

122. *τι καὶ*. In the Mss. *τι* is wanting; it was added by Triclinius. So read most edit. Boeckh reads *ἐμπλησθῆναι*; Bl., *νν ἤ*; W., *καὶ πρην*; Weckl., *Soph. Emend.*, *τι καὶ*, the *τι* giving a sarcastic force to *πλησθῆναι*.

124 ff. Most edit. adopt, with minor differences, this interpretation: The poet holding fast to the image of the eagle, which represents the Argives, refers by *δράκοντι* to the Thebans, thus alluding to the fable of the eagle and the dragon, and to the origin of the Thebans. The passage would then read, suitably to the construction of *δράκοντι* in the sent.: (1) *Such a warlike din, a thing difficult to overcome, was made at his back by his antagonist the dragon*; or (2) *a hard conquest for the dragon matching his foe*. Two objections may be urged: (1) The use of *στάς, ἔβα, ἀμφιχανόν, γένυσιν* is not in keeping with the retention of the figure in *αἰετός*. (2) *πάταγος ἐτάθη* must be said, of course, of the Thebans, and yet acc. to this interpretation this *πάταγος* was a *δυσχείρωμα* for the Thebans. We understand the poet to say that the Argive foe *ἔβα*, because *τοῖος πάταγος κτέ.* that he found it a thing hard to overpower. Schmidt proposes, *τοῖός γ' ἀμφὶ φῶν' ἐτάθη πάταγος Ἄρειος ἀντιπάλου δούς χειρωμα δράκοντι*, which he translates, "such a mighty din of battle arose about the man (the Argive foe), that it gave him as a conquest to the opposing dragon (sc. the Thebans). Gleditsch proposes, *ἀμφὶ τῶνδ' ἐτάθη [πάταγος Ἄρειος ἀντιπάλου τε σπείρωμα δράκοντος (δράκων being the Thebans)]*.

130. L has *ὑπεροπτίας* with *ὑπερόπτια* on the margin *a antiqua manu*. The former word is plainly a mistake, and such conjectures as *ὑπεροπτίας* of Vauvilliers (adopted by Bell.) and *ὑπεροπτίας* of Boeckh are unsatisfactory. W.'s reading, *ὑπερόπτην* (referring to Capaneus and obj. of *βιασθεῖ*), is ingenious; but the word seems necessary to the thought of the preceding sent., for it was their *defiant* and *proud* advance which Zeus *ὑπερεχθαίρει κτέ.* *ὑπερόπτα* is found in E.

134. *ἀντίτυπας* is the reading of Triclinius, of several inferior Mss., and of the Schol. L has *ἀντίτυπα* with *ως* written above by a later hand. The metre is against *ἀντίτυπα*. Many edit. follow Porson in writing *ἀντιτύπη* in agreement with *γῆ* (*the earth smiting back*); but we should then expect the regular form *ἀντιτύπη*.

138. *Διός* is the conjecture of W. from the mutilated reading of L (traces of *δ* or *δα* with two unequal marks of apostrophe). *τὰ μὲν* is found in most of the Mss. Wolff's reading brings out the double antithesis between Capaneus and the other chieftains on the one hand and *Ἄρης* and *Ζεύς* on the other. Weckl.'s conjecture, *εἶχε δ' ἄλλα τὰ τοῦδ'* (*aliter se habuerunt res huius, i.e. Capanei*), is worthy of mention. So also is that of Gleditsch, *εἶλε τόνδ' ἄδε μοῖρ' ἄλλα κτέ.*

151. The Mss. are divided between *θέσθαι* (so L) and *θέσθε*. Some edit. take *θέσθαι* as the inf. for the imv. W. adopts Weckl.'s (*Soph. Emend.*) emendation, *χρεῶν νῦν θέσθαι*. N. and Schmidt read *χρή*. Bl. proposes *θάμεν* for *θέσθε*. Schubert adopts Kvičala's conjecture and reads *τις νῦν θέσθαι*.

156 ff. The Mss. read *νεοχμῶς* with one anapaest lacking in 156, and followed by *νεαραῖσι θεῶν κτέ.* of our text. The cola in L begin with the words *Κρίων | νεαραῖσι | χωρεῖ | ὅτι | προὔθετο | κοινῶς*. It seems necessary therefore to supply a word in 156. The omission there of some word denoting *ruler* is further indicated by the Schol. on *νεοχμῶς*: *νεωστὶ κατασταθεὶς εἰς τὴν ἀρχὴν καὶ τυραννίδα*. With the change of *νεοχμῶς νεαραῖσι* into *νεοχμοῖσι*, adopted by several edit., we lose what appears to be an important part of the thought, *sc.* that Creon had just come into power, a fact to which he himself refers in his speech (170-174). Wolff's supposition that two anapaests fell out just before *νεαραῖσι* (he would supply *νεοχμῶς ταγὸς ταχθεὶς* for the entire supposed lacuna) seems more violent than, following the arrangement of the verses indicated above, to take verse 160 as an anapaestic monometer. That anapaestic systems do not need to correspond to each other in strophic arrangement is, *acc.* to Bell., to be seen in the Parodos of the *Phil.* and that of the *O. C.*

158. *τίνα* in most edit., after the reading of Vat., and A.

169. *ἐμπίδους* is preferred by Reiske, Hartung, Schmidt, N., "almost" by Bl. W. objects that the usual expression for "standing firm," as opposed to "fleeing," is *ἐμπεδον μέναν*.

180. *ἐγκλήσας* is the old Attic form for *ἐγκλείσας*. Photius *Lex.*, p. 168, says: *κλήσασσι οἱ ἀρχαῖοι λέγουσιν, οὐ κλείσασσι, καὶ κλήδα· οὕτω καὶ οἱ τραγικοὶ καὶ Θουκυδίδης*. The Mss. of the tragedians vary between *η* and *ε*. Cf. Gerth *de dial. tragœd.*, Curt. *Stud.* I. b., 217 ff. So *ἐγκλήσθαι*, 505, *κλήθρον*, 1186.

189. *σφιζουσα*. The iota subscript in the forms which have *ζ* is good Attic usage. Cf. Weckl. *Curæ Epigraphicæ*, p. 45.

203. The Mss. read *ἐκκεκρήχθαι*, corrected to *ἐκκεκρήχθαι*, which is the reading of W. This inf. must depend on *λέγω*. *ἐκκεκήρυκται* is the emendation of Musgrave, and is the reading of the most edit.

206. αἰκισθέντ' is the common reading (L has αἰκισθέντ<sup>a</sup>, A αἰκισθέν τ'). With the former reading, the best const. is to take ἀθαπτον καὶ αἰκισθέντ' together, and δέμας as accus. of specification with αἰκισθέντ' ἰδεῖν.

211 f. L Κρίων. Inferior Mss. Κρίων. Many edit. reject these readings, partly in order to get a const. for the accus. of the next verse. W. reads κυρεῖν, and construes τὸν δύσανον κτέ. κυρεῖν ταῦτ' ἀρίσκει σοί. N. proposes in 211 σὺ ταῦτα δράσεις. Schmidt changes the next verse to δρᾶν τὸν τε κτέ., Weckl. *Soph. Emend.* to ἐσ τὸν τε κτέ. Dind. changes καὶ to καὶς. Bell. reads τὸ δρᾶν instead of Κρίων.

213. Erfurdt corrected πού τ' ἔνεστι of the Mss. To avoid πού γε, Dind. (1836) and Mein. proposed πού μέτεστι, which W. has adopted. Bergk and N. read παντὶ σοί γ' ἔνεστι πού.

218. L ἄλλω<sup>o</sup>. ἄλλω A, E. ἄλλο is found in only one late Ms. (acc. to Camp.). The contrast is not between the Chorus and some other person who is commanded, but between the command given to other persons and that enjoined by Creon upon the Chorus.

223. Mss. τάχους. W. σπουδῆς from the supposed citation of this passage in Arist. *Rhet.* iii. 14, and from the Schol., ὅτι μετὰ σπουδῆς ἀσθμαίνων πρὸς σὲ πεπόρευμαι. But why prefer to the unexceptionable Ms. reading a citation which may have been carelessly made from memory? That Aristotle was not infallible in his quotations, is shown in a critical note of Bell.'s revision of Wolff.

231. W. follows the Mss. σχολῆ, which he connects with ἤνυτον = *I accomplished with difficulty*, and hence βραδύς. Bl. adopts the emendation of the Schol. σχολῆ ταχύς, which gives an oxymoron like σπουδῆ βραδύς; but the latter is more suitable to the thought.

241. εὖ γε στοχάζη (ε) in the Mss. This is the common reading of the edit. W. followed Bergk, who substituted τί φροισμάζη (ε), taken from the supposed citation of this passage in Arist. *Rhet.* iii. 14. 10. The Schol. on Arist. *l. c.* says, τὸ δὲ τί φροισμάζη τοῦ Κρίωντός ἐστι λέγοντος. Bell. shows that not much weight is to be given to this Schol. Cope and Camp. think the words in Aristotle are prob. a quot. from Eur. *Iph. Taur.* 1162.

242. σημαινων in L, A. σημανῶν in two later Mss.

258. Naber, in *Mnemosyne* ix. 212 ff., proposes ἑλκοντος for the meaningless ελθόντος.

263. The Mss. have ἀλλ' ἔφευγε τὸ μὴ εἰδέναι, one syllable too many. Erfurdt cut out τὸ. Other conjectures are: Goettling ἔφασκε μὴ εἰδέναι, Seyff. ἔφη τὸ μὴ εἰδέναι, Bl. πᾶς δ' ἔφευγε μὴ εἰδέναι, Dind. ἔφευγε πᾶς τὸ μὴ. Possibly εἰδέναι is a gloss upon τὸ μὴ, borrowed from ξυνεἰδέναι in 266.

269. The punctuation in the text is that generally adopted. Camp. and Bl. rightly hold that the contrast between εἰς and πάντας, secured by W.'s punctuation, is pointless here.

279. Camp. adopts N.'s emendation of ἦ for ἡ.

280. W. changes κάμει of the Mss. to κατὰ με, joining the prep. with

μαστῶσαι, on the ground that καί with ἐμέ would imply that the guard had provoked some one else also. καί με is an improvement suggested by Seidler on κάμει in changing the place of the emphasis.

286. An exchange of position between πυρώσων and ἐκείνων, suggested by N., would help the clearness of the sent. For νόμους, Herwerden proposes δόμους.

292. N. reads νότον δικαίως εἶχον εὐλόφως φέρειν, which is based upon four quotations of this passage by Eustathius. But it is generally believed that Eustathius here quoted incorrectly from memory. W. concludes that he had in mind the line of Eur. Frg. 175, ὅστις εὐλόφως φέρει τὸν δαίμονα.

313 f. These verses are rejected by Bergk as an interpolation, and placed by Schmidt after 326, as being more appropriate there. By this arrangement, Creon and the Guard have each the same number (5) of verses.

318. τί δὲ is the reading of most Mss. and edit. δαί in L. W. has τὶ δαί ῥυθμίζεις. With the punctuation of the text, adopted from Seyff. and followed by Camp., the question has more point.

320. All the Mss. read λαλημα, except L which seems to have had (α)λαλημα, the first α being erased. Both λαλημα and ελλημα are explained by the Schol. δηλον favors ελλημα, since it needs no inference to prove λαλημα; besides, Creon had already referred indirectly to the soldier's loquacity (316).

326. The Mss. τὰ δεινά, which is adopted by Seyff. and W. W. thinks there is a sarcastic allusion to δεινόν in 323. But this seems unmeaning, nor does δεινά give the required sense. Most edit. τὰ δαλά from the Schol. τὰ δηλα is a conjecture of Weckl. *Soph. Emend.*

342. L has πολεῦον; the other Mss. are divided between πολεῦον and πολεῖον. Camp. remarks that the masc. is more prob. because ἀντήρ follows in the antistrophe, and Wund. thinks it more prob. that πολεῖον was changed by copyists into πολεῦον (to agree with τοῦτο) than that the opposite change was made.

343. W. reads κουφονίων, which is the corrected reading of L and is found in later Mss. The Schol. explains by κούφως καὶ ταχέως φερομένων. κουφονίων is an emendation of Brunck, and is now generally accepted.

351. L has ἔξεται with ε written above ε in the Schol. Other Mss. have either ἀξεται or ἔξεται. Thus the verse lacks one syllable of being complete. ὑπάξεται was proposed by Brunck. From the Schol. on ἀμφιλοφον (καὶ λείπει ἢ ὑπό· ὑπὸ ζυγὸν ἄγει), and from the Schol. in the next verse (ἀπὸ κοινοῦ τὸ ὑπὸ ζυγὸν ἄξεται), it is to be inferred either that ὑπό was wholly wanting in the text of the Schol., or that the prep. was compounded with the verb, and that its omission with ζυγὸν (*cf.* Dionys. Hal. *Hist.* iii. 469, ὑπήγαγον τὸν Ὀρέτιον ὑπὸ ζυγόν) became a matter of comment. ἄγειν ζυγόν without a prep., in the sense of to bring under the yoke, is unknown. W.'s conjectural reading ἴσως ἄγει is forced. Among the most plausible emendations are: ἄχμαξεται ἀμφιβαλὸν ζυγόν, Herm.; ἀπλῆξεται ἀμφιλοφον ζυγόν (*cf.* ἀπλῆσθ' ἵππους, Hom. *Il.* xxiii. 301), G. Jacob; ἵππον ἔθξεται, G. H. Müller. Margoliouth adopts

ἀέξεται from Dind. *Poet. Scen.*, and reads ἴππον ἀέξεται ἀμφιπόλων ζυγόν, οὐρείων κτή., which he translates, "he rears him a yoke of servants in the horse and the bull." Brunck's reading seems the least unsatisfactory.

354. W. adopts the conjectural reading of Wieseler, κατ' ἀνεμῶν φρόνημα, and interprets: "The thought which is swift as the wind becomes definitely fixed by means of the word."

357. The Mss. αἰθρία (= αἰθρία). So W., who takes it as = τὰ αἰθρία with πύγων (cf. 1209, 1265), i.e. the keenness of the frosts. This is the reading also of Bl. and Wund. Boeckh's conjecture ὑπαίθρια has been adopted chiefly because, as Camp. says, the repetition of ∪ : ∪ ∪ | ∪ | ∪ ∪ | ∪ in verses 3, 4, 6, suits the composition of the strophe better than the introduction of the bacchius and cretic in verse 3, i.e. ∪ ∪ ∪ | ∪ ∪ ∪. Camp. reads διαίθρια; other editt. are divided between ἐναίθρια and ὑπαίθρια.

360. W. departs without sufficient reason from the Mss. reading adopted in the text. The phrase to which he objects is not τὸ οἶδεν but οἶδεν τὸ μᾶλλον.

361 ff. The traditional reading is not free from difficulty. Schmidt proposes "Αἶδα μόνον φεῦξιν οἶκ' ἔφραξέ περ· νόσων δ' ἀμηχάνους κτή. For ἐπαίξεται several changes have been proposed, e.g. ἐπεύξεται, ἐπαρκέσται, ἐπαύσεται.

365. σοφόν τι is hard to justify. In place of it, Heimsoeth proposes δανόν τι; Schmidt, τοῖόν τι; Gleditsch, τσοῦνδα.

366. W. reads τότ' ἐς to make the verse logaoedic. J. H. H. Schmidt makes it choreic. See Schmidt's *Rhythmic and Metric*, p. 175, foot-note.

368. παρείρων in the Mss. Gloss in L<sup>2</sup> πληρῶν· τηρῶν. Seyff., Erfurdt, Herm., Boeckh., Camp., follow the Mss. Boeckh interprets by *violating* from the idea of *falsely inserting*. The most noticeable emendations are: πληρῶν, adopted by W., from the Schol.; τ' αἰρών = ὑψῶν, Schn.; τε τηρῶν, Kayser; περαίων, Wund.; παραιρών, Dind., Ell.; and γειραιών, Musgrave, Reiske, N., Bonitz. The last fits the thought best.

375. Mein. thinks τὰδ' cannot be right and reads κάκ'. L ἔρδοι. This is preferred by Camp. and Bl. to ἔρδει because of the preceding opt.

386. μίσσον has been restored by Seyff. from L. The other Mss. have εἰς δέον. N. reads εἰς καιρόν, Weckl. *Soph. Emend.*, εἰς καλόν.

390. Weckl. conjectures δευρό μ' ἐξηύχουν.

411 f. Keck proposes ὑπήνεμον ὀσμῆν.

414. The Mss. read ἀφαιδήσοι, which is exactly contrary to the sense required, sc. to be *neglectful of*. The reading of the text is the emendation of Bonitz, and is adopted by Seyff., N., Weckl. Golisch (*Jahrb. Philol.* 1878, p. 176) proposes εἰ τις τοῦ δ' ἀφ' εὐδήσοι πόνου.

436. Dind. changes ἀλλ' ἦδέως to ἀμ' ἦδέως, which has found favor with many editt. But ἀλλά adds the thought "she confessed all," which was the cause of both pain and pleasure to the Guard.

439. W. has adopted the proposal of Bl. τᾶλλ' against all Mss. authority and without sufficient reason. By πάντα ταῦτα, the Guard simply means "all these considerations that I have been speaking of."

447. L ἤδισα τὰ, which has been taken by most editt. as ἤδης τὰ. Cobet, *Nov. Lectt.* 215, emends to ἤδησθα, acc. to the directions of the old grammarians for the παλαιὰ Ἀτθίς. Cf. also *Trach.* 988, ἐξηδησθα.

452. τοιούσδ' . . . ἄρισαν is the conjecture of Valckensær for the traditional of τοιούσδ' . . . ἄρισαν, and is preferred by W. in his critical appendix, and adopted by Seyff., N., Bonitz, Schmidt, *et al.* The defenders of the Ms. reading find in τοιούσδ' an intentional sarcasm on the same expression in Creon's question, and understand it to refer to the laws of sepulture. But the expression τοιούσδ' ἐν ἀνθρώποις seems rather vague for this.

454. οἷς τὰγγραπτα is the reading of Boeckh after one Ms., for ἄστ' ἄγραπτα.

462. L has αἰτ'. Brunck wrote αἰτ' after inferior Mss.

467. W. changes the Mss. θανόντ' to θ' ἐνός τ', i.e. the one sprung from my mother, and one (sc. father). If only the mother is mentioned, W. argues that Polynices would be represented as only a half-brother of Antigone. But W.'s reading is not justified by ἐνός ἀνδρός τε καὶ μῆός μῆός, *Plat. Legg.* i. 627 c, and similar passages, in which identity of parentage is expressed by the use of οἷς or ὁ αὐτός. Mein. proposes ἐκ μῆός μητρός πατρός τ' ἄθαπτον. ἄθαπτον ἠσυχόμην νέκυν is the ordinary reading. The Mss. vary between ἠσυχόμην L, ἠσυχόμην A, ἠσυχόμην Vat., ἠσυχόμην and ἰσυχόμην inferior Mss. The Schol. ἠσυχόμην ὑπερεῖδον. ἠσυχόμην has no warrant. ἠσυχόμην and ἀσυχόμην are found in use. The simple ἔχομαι in the sense of τλήναι is not found. ἄθαπτον may be a gloss, or a change from ἀταφον when the corrupt form ἠσυχόμην had gained foothold. Bl. thinks the disturbance in the text arose from the omission of δοντ', and that νέκυν is a gloss, and reads ἄθαπτον δοντ' ἠσυχόμην. Weckl. *Soph. Emend.* also prefers this.

486. ὀμαιμονεστέρα (σ) in A, Vat., ὀμαιμονεστέρα (ς) in L. The reading of the text gives a plainer const. than ὀμαιμονεστέρας, which would have to be taken (as ἀδελφῆς is) in the pred. gen. with κυρεῖ (οὔσα).

490. W. reads τάφους obj. of βουλευῆσαι, and makes τοῦδε gen. of possession referring to Polynices. For the plur. he cites *O. T.* 987, οἱ πατρός τάφοι. He objects to βουλευῆσαι as exegetic inf, on account of its position, and to taking ἴσον subst. with τοῦδε τάφου, like ἴσον τῆς τύχης, γῆς, and similar phrases. Metzger proposes τόνδε κηδεύσαι τάφον. Keck would read τοῦδε φροντίσαι τάφου.

505. The Mss. read ἐγκλείσοι, ἐγκλήσοι. But the fut. opt. is not used in independent cond. sents. Some editt. prefer the aor. ἐγκλήσαι, ἐγκλείσαι.

506 f. By giving these verses to the Chorus, W. avoids some of the difficulties mentioned in the notes. W. cannot be right in supposing that there is any reference to these verses in what follows. τοῦτο (508) plainly refers to 502 ff. ὑπἄλλουσιν στόμα does not imply that the Chorus have spoken, but is only another form of the statement in 504, 505. In assigning these verses to the Chorus, W. has chosen the less objectionable course.

520. ἴσον is a variant. Some editt. read ἴσα, others ἴσους, and supply ποθεῖ as pred. from the preceding verse.

527. δάκρυα λαιβομένα L, λαιβομένα A, λαιβομένη L,<sup>2</sup> V, Vat. Schol. δάκρυ' ειβομένη, the reading of Triclinius. But ειβο is not found in the tragedians. ειβομένα, Aesch. *Prom.* 400, is a conjecture of Herm.

531. Edit. generally read η, omit comma after ὑφεμένη, and have comma instead of colon after θρόνον. L, V read η. Valckenaer, on *Phoen.* 1637, shows that the art. is often found after a pron. in an address to indicate mockery or anger. Cf. *El.* 357, σὺ δ' ἤμιν ἡ μισούσα μοῖσι μὲν λόγῳ.

557. L has μὲν γ' οὐ (?) corrected a *prima manu* to μέντοι (= μὲν τοι). Schol. σεαυτῇ καλῶς ἰδοῦκας φρονεῖν. The variants are many. A has μὲν τοῖς, which is preferred by the most edit. because it gives a more pointed contrast with τοῖς δέ. Two interpretations are then given: (1) "You in the view of these (Creon), but I in the view of those (the gods below and Polylices) seemed, etc." (2) "You seemed in that way (your way) to be exercising good judgment, but I in this way (my way)." Schubert reads, after Kvičala, σὺ μὲν τῶς, τῶς δ' ἐγώ.

575. The common reading is ἔφυ. L. has ἔμοι, followed by W., Schn., Seyff., Dind. *Poet. Scen.* N. proposes μόνος, Mein. κυρεῖ, Weckl. *Soph. Emend.* μένα.

578 f. L. has τῶσδε (instead of τοῦδε), prob. by inadvertence because of the following τῶσδε, just as A has both times τοῦδε. These variants and the peculiar emphasis of γυναικας εἶναι have led to several emendations; e.g. εὖ δὲ τῶσδε χρῆ γυναικας λαί, Dind.; εἰρῆαι, Schmidt; εὖ δεῖται δὲ χρῆ, Seyff.; ἐκδέ- τας δὲ χρῆ γυναικας εἶναι, Weckl., after Engelmann.

580. Naber, *Mnemosyne* ix. p. 212 f., proposes φρίσσωσι for φεῖγουσι, but this robs γάρ of its force.

586. Most of the Mss. ποντίας εἰλᾶς, corrected by Elmsley.

588. Triclinius read Θρησσαις for Θρησσησιν of the Mss., which has been corrected by Ell. to Θρησσαισιν. Bergk proposes ἔρεβος ἔφαλον, which is approved by Bl.

591. The text has the Ms. reading. W. objects to the combination of κελαινόν and δυσάνεμον (a permanent and a temporary quality) by means of καί. The position of δέ is unusual. W.'s reading δυσάνεμοι is the conjecture of Bergk.

594 ff. "To find a perfectly satisfactory reading as a substitute for these ill-fitting words is hardly possible." N. Instead of φθιμένων of the Mss., Herm. reads φθιτών, which he takes metrically as the required spondee; but φθιτός has elsewhere a short penult. Dind. *Poet. Scen.* proposed πῆματ' ἄλλοις ἐπὶ πῆμασι. Kolster, Das zweite Stasimon in Soph. Antigone, *Jahrb. Philol.* 1867, p. 101 ff., ingeniously conjectures πῆματ' ἀφθίτως for πῆματα φθιμένων. Schmidt reads: ἀρχαία τὰ Δαβδακιδᾶν φθιτών ὀράμαι | πῆματ' οἰκφ πῆμ' ἐπὶ πῆματι τίκτοντ'.

596. Kolster changes γένος to ἄγος, i.e. "the blood-guiltiness (of the race) does not leave posterity free."

600. Th. Kock conjectures θάλος for φάος. This is adopted by Seyff. and defended by Kolster.

603. Mss. κόνις. κοπίς is the emendation of Jortin, now generally



received. Those who defend *κόνις* make it refer to the strewing of the dust over the corpse, which becomes for Antigone *φοινία*. With this reading *καταμῆ* is to be taken in the secondary sense of *heap upon*, which a Schol. explains by *καλύπτε*. Camp. following Donaldson, defends this by saying that as *καταμῆσθαι κόνις* is "to cover one's self with dust," so by a poetical inversion the dust may be said *καταμῆν*, "to cover or sweep out of sight."

605. *σὺν ἄν* is Weckl.'s emendation for *τεῶν* of the Mss., and is received by W. through a supposed necessity for *ἄν* with the potential opt. in the dramatists.

606. Inferior Mss. read *ὑπερβασία*.

607. Most of the Mss. read *παντογῆρος*. A has *πανταγῆρος*, *wholly free from old age, i.e. ever young*. *παντογῆρος* means either *making all aged, or very aged, ancient*. In neither sense has the word any fitness here. A Schol. explains by *δ αἰώνιος*. As analogous, Bell. cites *παμμέγας*, *πάγκακος*, and *παγγῆρος* from later Greek as applied to *χρόνος*. *πανταγρέυς* is W.'s conjecture. Other conjectures are: *παγκρατής*, *πάντας αἰρῶν*, *πάντ' ἀγρῶν*. *παντογῆρος* may have arisen from a supposed antithesis to the following *ἀγῆρος*.

608. The Mss. reading *δ παντογῆρος | οὐτ' ἀκάματοι θεῶν* is manifestly incorrect when the verse is metrically compared with the corresponding *-ρόων ἐρώτων | εἰδῶτι δ' οὐδὲν ἔρπει* of the antistrophe. Dind. writes *οὐτ' ἀκοποι θεῶν γιν*; Herm., *οὔτε θεῶν ἀκμητοί*; Schn., *οὐτ' ἐτέων ἀκαμοί*. *μήνες θεῶν* seems unsuitable. *θέοντες* is the conjecture of Donaldson and Heimsoeth. Instead of this word, Weckl. would prefer some verb (like *φθερούσιν* or *φθίνουσιν* in trans. sense) which fits better to the idea of *μήνες* than *αἰρούσιν* from *αἶρετ*. The true reading is yet to be found.

612 f. W. reads *ἐπαρκέσαι νόμον*, makes the inf. express purpose after *κατέχεις δυνάστας*, and interprets *so as to protect law and authority forever*. This construction of the inf. as if *δύνασαι ἵσπε* preceded, and this sense of *ἐπαρκέειν*, are doubtful.

613 f. The Mss. *οὐδὲν ἔρπει θνατῶν βίωτῃ πάμπολις (πάμπολῦν?) ἐκτὸς ἄσας*. This means, *in no respect does it (this law) approach the life of mortals in every state (i.e. everywhere) free from harm*. But this conflicts with the leading thought at the beginning of the ode. The required thought is, *no one who comes in conflict with the sovereignty of Zeus, etc.* The same objection holds against W.'s reading: *δ δ' οὐδὲν ἔρπει θνατῶν βίωτος κτέ.*, *the life of mortals in every state does not pass free from calamity*. The contradiction lies in saying "blest are they who are free from calamity," and then, "no life is exempt from calamity." Many edit. take refuge in *πάμπολύ γ' for πάμπολις*, which is understood to mean *nothing proceeds very far without ἄτη* (which involves the same contradiction as that objected to above), or *to the life of man nothing beyond the bounds comes free from ἄτη* (where the sense of *πάπολυ* seems forced). Lange's conjecture (adopted by Schubert) *πάντελες*, *nothing that is complete*, with the notion that *πάντελες* is for a mortal *ἔκμετρον*, and the striving for it *ὑπερβασία*, is artificial. *πλημμελές* has been adopted from Weckl. *Soph. Emend.* as

being most in harmony with the thought and at the same time requiring no violent change of the Ms. reading. Dind. abandons the passage, supposing *ἔρπει* and *ἐκτὸς ἄρας* to be interpolated from 618 and 625.

620. L reads *προσάσση*. The other Mss. vary between *προψάσση*, *προψάσση*, *προσάση*, *προσαίση*. The Schol., *προσφέρα*, favors *ψάσω* or *αἶρω*.

625. Mss. *ὀλιγοστὸν*. *ὀλιγιστον* is Bergk's emendation. *ὀλιγοστὸν* is a doubtful form, and would mean *one of a few*.

633. *θυμαίνων* is the reading of an old Schol. for *λυσσαίνων*, which is a *ἄπαξ λεγόμενον* and means *rave*.

646. W.'s *πίδας* for *πόνους* is a marginal reading of L, and is apparently confirmed by the Schol. But *πόνους* makes good sense, and is recommended by O. C. 460, *τῆδε τῇ πόλει μέγαν σωτήρ' ἀρείσθε, τοῖς δ' ἑμοῖς ἐχθροῖς πόνους*.

648. The Mss. read *τὰς φρένας ὑφ' ἡδονῆς*. Triclinius first inserted *γ'* before *ὑφ'* to heal the metrical fault. But it is difficult to see any force in *γ'* with *φρένας*. W.'s reading *δε' ἡδονῆν* is a conjecture of Bl. Dind. *Poet. Scen.* *φρένας ὑφ' ἡδονῆς δαμῆς*, gives an apparent dactyl in the third foot. He also proposes *σὰς ὑφ' ἡδονῆς φρένας*, which is adopted by Schubert. Mein. proposes *φρένας σύ γ' ἡδονῆ*. Weckl. *τάσδ' ὑφ' ἡδονῆς φρένας*.

659. L has *τά τ' ἐγγενῆ*, with *συγγενῆ* written above. *συγγενῆ* is prob. a gloss, but is regarded by W. as an original correction. Erfurdt corrected to *τά γ' ἐγγενῆ*.

669. W. rejects this verse, (1) because *εὖ ἀρχεσθαι* seems to him superfluous after what is said in 666 ff.; (2) because *ἀρχεσθαι* ought to come before *ἀρχαν*, since *to rule well* is a result of *to obey well*; (3) because with this verse omitted the number of verses spoken by Creon and by Haemon would be exactly equal. These reasons seem insufficient. Soph. is not so rigid an observer as Aesch. of correspondence in the *στιχομυθία*. Bl. would prefer to read *καλῶς τ' ἂν ἀρχαν εὖ τ' ἂν ἀρχεσθαι*.

673. W. reads *πόλις τ' . . . ἡδ' (= ἡδέ)* after two inferior Mss. This appears to be the emendation of a scribe who wished to avoid the anacoluthon occasioned by *τὲ . . . ἡδέ*. Many edit. effect the same result by omitting *τ'*, which has, however, the best Mss. authority.

674. L reads *συμμαχη* (= *σὸν μάχη*). This is defended by Camp. and others, but with difficulty. Better is the emendation of Held (*Progr. Schweidnitz*, 1854), *κἂν μάχη δορός*. The reading of W. is the conjecture of Reiske, and is almost generally received.

675. Keck objects to *τροπῆς*, and would substitute *τάξεως* for it.

688. L has *σοῦ* with *ι* written above, a *prima manu*. *σολ* is the reading also of A, V. Most edit. write *σοῦ*.

706. W.'s change of *τοῦτ'* to *τοῦδ'* is unnecessary, and without Ms. support.

707. Priscian, *Instit. Gram.* 17, 167, quotes this verse thus: *δοτις γὰρ αὐτῶν εὖ φρονεῖν μόνος δοκεῖ*.

718. Most Mss. have *θυμῶ*, which some join with *εἰκει* as a local dat., *yield*

in your heart (but this is an Epic usage), others with  $\delta\iota\delta\omicron\nu$ , allow to your anger a departure.  $\theta\upsilon\mu\omicron\varsigma$  is found in L<sup>2</sup>, V, and in several later Mss. W.'s conjecture  $\mu\acute{\iota}\theta\eta$ , yield in respect to your edict, does not recommend itself.

736. The Mss.  $\gamma\epsilon$ . W., with many editt., adopts Dobree's emendation. The succession of 738, 737, 736, 739, seems preferable to that of the text.

747. The Mss.  $\omicron\kappa \acute{\alpha}\nu$ .  $\omicron\acute{\upsilon} \tau\acute{\alpha}\nu$  is Elmsley's conjecture.

755 ff. The transposition adopted from Bell., and suggested to him by Donner, is preferred also by Weckl. N. places 756-7 after 749 (cf. also Enger, *Philol.* 1867, p. 344), but this order makes the connection less clear.

760. L  $\delta\gamma\alpha\gamma\epsilon$ , A  $\delta\gamma\epsilon\tau\epsilon$ . Several editt. prefer the latter.

775. W. adopts  $\delta\sigma\omicron\nu$  for  $\acute{\alpha}\varsigma$  of the Mss. from Bl., on the ground that  $\tau\omicron\sigma\omicron\upsilon\tau\omicron\nu$  requires a correlative. But  $\acute{\alpha}\varsigma$  may stand instead of  $\delta\sigma\omicron\nu$ .

785. W. adopts the conjecture of Winckelmann,  $\theta'$  for  $\delta'$ . Dind. *Poet. Scen.* also reads  $\theta'$ , and adopts the reading  $\delta\varsigma \tau'$  of L in 782, which gives the correlation of  $\tau\acute{\epsilon} \dots \tau\acute{\epsilon}$ .

789. Instead of  $\acute{\epsilon}\pi'$  of the Mss., N., Bl., Weckl., W., read  $\sigma\acute{\epsilon} \gamma'$ .  $\acute{\epsilon}\pi'$  is defended by Camp., who makes it mean in the case of. Erfurdt and others take it for  $\acute{\epsilon}\pi\omicron\sigma\tau\iota$ .

798. L has  $\pi\acute{\alpha}\rho\epsilon\rho\omicron\varsigma$ , which is prob. the error of a copyist. The reading of the text requires the resolution of the arsis of a logaoedic dactyl, by which a proceleusmatic ( $\pi\acute{\alpha}\rho\epsilon\rho\omicron\varsigma \acute{\epsilon}\nu$ ) corresponds to a dactyl of three times ( $\phi\acute{\upsilon}\xi\iota\mu\omicron\varsigma$ ). This is so rare and questionable as to lead many editt. to abandon the Ms. reading and to adopt that of Emperius,  $\nu\acute{\iota}\mu\phi\alpha\varsigma \tau\acute{\omega}\nu \mu\epsilon\gamma\alpha\lambda\omicron\nu \tau\acute{\omega}\nu\delta\epsilon \pi\acute{\alpha}\rho\epsilon\rho\omicron\varsigma$ , which removes the metrical difficulty. Still, although cases of this resolution are rare, a few seem well authenticated. Schmidt, *Rhythmic and Metric*, p. 53, gives one instance, Pind. *Pyth.* xi. 4,  $\pi\alpha\rho \text{ Μάλαν} = \theta\acute{\epsilon}\mu\iota\nu \text{ ἱερῶν}$ . W. adds, *Nem.* vii. 10,  $\text{Εὐξενίδα πάτρα} = \epsilon\iota \text{ Μναμοσύνας}$ . Also, *Soph. Aj.* 403,  $\delta\lambda\epsilon\theta\rho\iota\omicron\nu \alpha\iota\kappa\iota\zeta\alpha = \epsilon\upsilon\phi\rho\omicron\nu\epsilon\varsigma \text{ Ἀργείοις}$ . In Eur. we find at least one instance: *Androm.* 490,  $\acute{\epsilon}\rho\iota\delta\omicron\varsigma \text{ ὑπερ} = \alpha\upsilon\tau\omicron\kappa\rho\alpha\tau\omicron\upsilon\varsigma$ . In *Soph.*, Bell. has found *O. T.* 1195,  $\omicron\acute{\iota}\delta\epsilon\eta\alpha \mu\alpha\kappa\alpha\rho\iota\zeta\omega = \theta\eta\beta\alpha\iota\sigma\iota\nu \acute{\alpha}\nu\alpha\sigma\sigma\omega\nu$ , and 970 of the *Ant.*,  $\acute{\alpha}\gamma\chi\iota\pi\omicron\lambda\iota\varsigma \text{ Ἄρης} = \acute{\alpha}\rho\chi\alpha\iota\omicron\gamma\omicron\nu\omicron\nu$  (981). As analogous Bell. cites the fact that also in comic trimeter there are a few instances where a measure of three times (which is the measure of the logaoedic dactyl, the long syllable being  $\chi\rho\acute{\omicron}\nu\omicron\varsigma \delta\lambda\omicron\gamma\omicron\varsigma =$  one and a half times) is filled by four short syllables, namely, when an anapaest follows upon a tribrach (dactyl); e.g. *Arist. Ach.* 733,  $\acute{\alpha}\kappa\omicron\upsilon\acute{\epsilon}\tau\omicron\nu \delta\acute{\eta}, \text{ ποτέχετ' ἔμιν τῶν γαστέρας}$ ,  $\cup | \cup \cup | \cup \cup || \cup \cup \cup \cup | \_ \cup | \_ \cup | \_$ . *Aves*, 103,  $\pi\omicron\delta\alpha\pi\acute{\alpha} \tau\acute{\omicron} \gamma\acute{\epsilon}\nu\omicron\varsigma; \delta\theta\epsilon\nu \alpha\iota \text{ τριήρεις} \alpha\iota \text{ καλά}$ ;  $\cup \cup | \_ \cup | \cup \cup \cup \cup | \_ \cup | \_ \cup | \_ \cup | \_$ .

811. Bl. prefers  $\pi\acute{\alpha}\gamma\kappa\omicron\iota\nu\omicron\varsigma$ , which exactly fits the metre in the corresponding verse, 828, of the antistrophe. Cf. *El.* 138,  $\acute{\epsilon}\xi \text{ Ἄϊδα} \text{ παγκοίνου} \text{ λίμνας}$ .

814. L, A, V,  $\acute{\epsilon}\tau\iota\nu\mu\phi\iota\delta\iota\omicron\varsigma$ , which gives a dactyl where a spondee is found in the corresponding verse of the antistrophe. The word is found only in one other place, Meleager, *Anth. Pal.* 7, 182.  $\acute{\epsilon}\pi\iota \text{ νυμφείοις}$  is Bergk's emendation, adopted by Schn., Wund., N. But Dind., Bl., Camp. et al. read  $\acute{\epsilon}\tau\iota\nu\mu\phi\epsilon\iota\omicron\varsigma$ .

828. The Mss. have *δμβροφ*. *δμβροι* is the almost certain conjecture of Musgrave. Camp. alone of recent edit. defends *δμβροφ*.

831. For θ' ὑπ' of the Mss. most edit. read δ' ὑπ'. This follows in part quite naturally from the correction in 828.

834. The Mss. vary between *θειογενής*, metrically impossible, and *θειογενής*. W. reads *θειογενής*, after Wieseler, because he thinks *θειογενής* an unknown and improbable form. N. cites an instance of it in Tzetzes, and of *ποντογενής* in Nicetas, of *πρωτογενής* in Theod. Prod. But these are too late to be of any authoritative value. He thinks Soph. may have written *θείου τε γίνους*. *θειογενής* occurs once in the Sibylline Oracles, 5, 261.

836 ff. *καίτοι φθιμέναφ*. W., under the influence of a Schol., *δοτις τοις ισοθείους όμοίως έτελεύτησεν*, writes *καί τφ*. But the use of the masc. of the partic. without the art. makes the statement general. Variants are *φθιμέναφ*, *φθιμέναφ*. If 838 (*ζώσαν καλ έπειτα θανούσαν*) were to be retained, there is reason for preferring *φθιμέναφ*, since the reference in 838 is definitely to Antigone, and with that *φθιμέναφ* would better agree than *φθιμέναφ*. But 838 is rejected as a verse without point. It was rejected already by the Aldine edit. If the verse is retained, a verse is still wanting to complete the correspondence with the preceding anapaestic system, 817-822. This fact (which, however, is not decisive here) and the Schol. *καρτερείν σε χρη, ως καλ η Νιόβη έκαρτέρησεν παραμυθούμενος αύτην*, to which nothing in the text corresponds, have led some to believe that a verse has fallen out between 837 and 838. W. proposes this: *σέ δε καλ τλήναι πρόπον ως κείνην*, by which the Chorus would mean, "it is proper that you also show fortitude as did she," but which Antigone should understand to mean "it is fitting that you also suffer"; and it is to this then that Antigone alludes by *όμοι γέλωμαι*. By transposing the words in 836-7, as has been done here, a paroemiac is avoided in the middle of the system, and *ι* in *ισοθείους* is kept short, as is usual in tragedy.

840. *ολχομέναφ* is the correction of Martin for *όλομέναφ*, *όλομέναφ* of the Mss. Some adopt *ούλομέναφ* from Triclinius; but this commonly means *destructive*.

846. *έπικτώμαι*. A marginal reading is *έπιβώμαι* (for *έπιβώμαι*), which Bl. prefers. Wund. reads *έπανδώμαι*.

848. Most of the Mss. have *έργμα*, corrected by Brunck to *έργμα*. L. *έργμα*. Many edit. follow Herm. in reading *έργμα*.

850 f. W. has adopted *βροτοις* from Triclinius. γ' has been inserted *metri gratia*. The metre of this and of the corresponding verse, 870, of the antistrophe do not agree. Bergk, Dind., *et al*, reject the verse as an interpolation. Conjectures are numerous. Several edit. adopt that of Emperius, *ούτ' έν τοιςιν έτ' ουτε τοιςιν*. Gleditsch's reading is *ωδ δύσποτμος βροτών, ουδδ νεκρός νεκροισιν | μέτοικος, ου ζώσιν, ου θανούσιν*, which is in exact metrical correspondence with the commonly received reading of the antistrophe, *ωδ δυσπότμων κασίγνητε γάμων κυρήσας, θανών έτ' ούσαν κατήναρές με*.

855. L reads πολύν. W. proposes πόλα. Schn., Bergk, ποδοῖν = *violently*. προσίπτεται does not seem to be the right verb. V has προσίπτεται. Cf. Aesch. *Prom.* 885, λόγος παύσας' εἰκὴ | στυγνῆς πρὸς κύμασιν ἄτης.

860. οἶνον is Brunck's reading for οἶκτον, adopted by Dind., Bl., N.

865. δυσμόρφ in L. The Schol. has δυσμόρου agreeing with ματρός, which is preferred by most edit.

869 f. W.'s reading is without authority, except that ἰώ is found repeated in L, which seems to be an attempt to make the metre agree with the corresponding verse of the strophe, 860. Bell. gets a closer metrical correspondence by reading ἰώ δυσπότηρων ἰώ γάμων κασίγνητε κύρσας, which has been adopted as being the least objectionable.

877. Dind. rejects ταλαίφρων as a repetition from 866, and reads ἔρχομαι | τὰν πυμάτων ἑδόν.

879. Mss. ἰρόν. Many edit. read ἰρόν so as to avoid resolution of the trochee. ἰρός is written also in *O. C.* 16. But N. denies that this form was ever used by Soph.

887. The Mss. vary between ἀφέετε, ἀφήετε, ἀφετε, and ἄντε.

888. Morstadt's conjecture that τυμβεύειν is a copyist's error for νομφεύειν is approved by Weckl.

905 ff. The spuriousness of these verses was first urged by A. Jacob, *Quaest. Soph.*, 1821. Critics are not agreed as to the extent of the supposed interpolation. W. brackets 905-913 + νόμφ 914; N., 904-920; Dind., 900-928; Schmidt, 904-924; Weckl., 905-912. A passage of somewhat similar rhetorical character is *El.* 1301 ff.

916. Kern would write δη Κρέων for διὰ χερῶν.

922 f. These verses are rejected by N. on the ground that 922 is contradictory to the attitude of Antigone, who from the first has been convinced that the gods approve her deed, and that Creon will have to suffer for his conduct, and because the phrase τίς . . . ξυμμάχων is too obscure. For ξυμμάχων some prefer ξυμμαχεῖν.

927. For μὴ πλείω, N. would prefer μὴ μέω. But the reading of the text is more emphatic, since it implies that a suffering greater than her own can hardly be conceived. Her fate, certainly, is as bitter as one could wish for Creon.

935 f. The Schol. was in doubt whether to assign these lines to Creon or to the Chorus. The Mss. assign them to Creon. Most edit. follow Boeckh in giving them to the Chorus. Creon's threat in 932 seems to leave nothing more to be said by him. Antigone recognizes this in 933-4. The final confirmation comes most fittingly from the Chorus.

939. μέλλω, Mss. and edit. generally. μελλώ was adopted by W. from Mein., on the mistaken ground that μέλλω is not suited to the sense. μελλώ is a rare word, and is nowhere found in Soph.

941. βασιλῆα L, A, E, Vat., L<sup>2</sup>, Schol. But this gives a dactyl and an anapaest in the same dipody. Seyff. emended to βασιλειδῶν, supposing the

final  $\nu$  omitted before the next  $\mu$ . This is adopted by Camp. Triclinius read βασιλειαν, Herm., βασιληίδα, Emperius, Θήβης τὴν κοιρανιδᾶν | μούνην λουπὴν (on which τὴν βασιλίδα would be a gloss). Bergk prefers Δαββακιδᾶν. N. brackets βασιλίδα. Dind. rejects the whole line.

943. The Mss. εὐσβειαν. Triclinius changed this to εὐσεβίαν in order to make a paroemiac at the close of the anapaestic system.

948. καὶ is omitted by the Mss., and added by Herm.

952. δλβος is Erfurdt's generally received emendation for the Mss. δμβρος. Erfurdt compares Bacchylides ap. Stob. *Ecl. Phys.* I. 166, θνατοῖσι δ' οὐκ αἰθαίρετοι | οὐτ' δλβος οὐτ' ἀκάματος Ἄρης.

955. ἐξύχολος is Scaliger's correction of the Mss. ἐξυχόλας.

956. W. remarks on κερτομοῖσι that the repetition of this word after so short an interval is suspicious, that the word does not well suit ὄργαις, and that the dat. of cause is more properly joined with Dionysus, who is the doer. Dind. suspects a dittography. The error caused by letting the eye fall upon 962 may have crowded out a word like ἀντιβίσι, which would give by the violent anger of Dionysus.

957. L has κατάφαρκτος. The other Mss. have mostly κατάφρακτος. Metathesis of  $\rho$  is freq. See Weckl. *Curae Epigraphicae*, p. 43.

959 f. W. writes ἐνθρον after Pleitner, Progr. 1864. Only thus, he says, does Soph. come into harmony with the version of this myth given by Apollodorus. See on 955. W., accordingly, gives the sense thus: "In the case of him who is thus bound to the rocks, the violence of horses makes the madness (together with the blood) trickle away; i.e. his mad insolence vanishes with his life." But without a more definite reference than ἐνθρον, is it probable that the poet would be understood to refer to this feature of the story? W. implies that στάζειν is not easily understood unless it refers to the dripping of blood. But cf. Aesch. *Agam.* 179, στάζει δ' ἐν ὕνυρ . . . πόνος. The Schol. explains by οὕτω καὶ τοῦ Δυκούργου ἀπὸ τῆς μανίας ὄργη ἀποβαίνει. Camp. renders: "So dire is the excess of rage that flows from madness." Bergk and N. propose ἀτηρόν for ἀθηρόν.

965. W. adopts δ' from Seyff. All the Mss. have ε' except L, which omits the conj.

966. The Mss. Κυανεῶν πελαγίων (πελάγων L) πετρῶν. This is now generally rejected, πετρῶν being undoubtedly a gloss. σπιλάδων, Wieseler's emendation, is now commonly received. Cf. Hesych. σπιλάδες· αἱ περιχόμεναι τῇ θαλάσῃ πέτραι. Soph. *Frg.* 341, Πόσειδον, δὲ γλαυκᾶς μέδεις εὐάνεμον λίμνας ἐφ' ὕψηλας σπιλάδεσσι στομάτων.

968. The Mss. vary between ἦ δ' and ἦδ', impossible metrically. W. reads τὰ δ' used in an adv. sense = *tum* (τὰ μὲν = *quum* being omitted), to make prominent the locality which is directly connected with the story. It would be difficult to sustain this view.

969. εἴξενος is Boeckh's addition for the lost cretic — ∪ —. Mein. suggests ἤμην. Camp. would prefer some verb like ἴσταται or κληῖεται. ἀπόξενον in *O. T.*

196, is explained by the Schol. by *δυσχείμερον* and referred to Salmydessus. Cf. Aesch. *Prom.* 726, *Σαλμυθησοῖα γνάθας | ἔχθρόθενος ναύταισι.*

970. *ἄγχουρος* is adopted by W. from Dind. (who has since rejected it) for metrical reasons. For the resolution of the long thesis in a logaoedic dactyl, see on 798, App.

972 ff. *ἀρατὸν ἔλκος* was changed by Schn. to *ἀραῖον ἔλκος, τυφλωθέν* to *ἀρακτὸν*. Wund., Dind., Bl., Weckl., read *ἀραχθέν* for *τυφλωθέν*, and adopt *ἀπερ' ἔγγέων*, the conjecture of Herm. for the senseless *ἀραχθέν ἔγγέων* of the Mss. *ἀραχθέντων* is the emendation of Lachmann. N. would prefer *ἀραχθέν ἐξ ἀγρίας δάμαρτος . . . τυφλωθέντων ὑφ' αἰματηραῖς.*

979. L has *πατρός*.

984. *θυάλλαισιν*. So Ell. and Dind. for the Mss. *θυάλλησιν*.

1021. *εὐστήμους* is not a sure reading. Two letters are erased in L after *εὐ*. N. thinks the true reading to be *αισίους*.

1027. *πέλα*<sup>η</sup> L, *πέλη* A. Bergk, Dind., Wund. write *ἀκήται . . . πέλη*.

1035. Most of the Mss. have *τῶν δ' ὑπάλ γένους*. The text follows Herm., Boeckh, Bonitz, Camp. in striking out *δ'*, and taking *τῶν* as a rel. or dem. pron. *μῶν*, the reading of W., is impossible, for it leaves *ὑπάλ γένους* entirely indefinite. Some edit. think the reference is to the relatives of Creon, particularly to Antigone and Haemon. To accommodate this interpretation several changes have been suggested. N. proposes *τοῖσι δ' ἐν γένει*; Dind., *τῶν δὲ συγγενῶν ὕπο*.

1036. *κακπεφόρτισμα* is the reading of a later hand in L and of some inferior Mss. Camp. prefers this.

1037. L has *τα* (*ὄν* written above a *prima manu*). The other Mss. vary between *τὸν προσαρδέων, τὸν πρὸς σάρδεων, τὸν πρὸ Σαρδέων*. The reading of Bl. is adopted in the text.

1056. For *τὸ δ' ἐκ*, Hartung reads *τὸ δ' αὖ*. Cobet conjectures *τὸ δὲ γε*.

1065. *τρόχους* is Erfurdt's emendation of *τροχούς* which means the *turning of the wheel*. This reading would better fit Winkelmann's emendation *ἥλιον τελεῖν*, which is adopted by N. Kvičala favors *τελεῖν* in an intr. sense = *to come to an end*. Certain critics, in a realistic vein, argue for *τροχούς*, on the ground that, because the predictions of Tiresias were to be fulfilled in the course of that day, Soph. would not make the seer say *τρόχους*, as if several days might yet elapse. But the expression is to be taken as an indefinite one, like that in 1078.

1069. *κατ'έκιστας*: so read most of the Mss. and edit. E, L<sup>2</sup>, have *κατοικίστας*. With the partic., *τε* is superfluous.

1080-83. A perplexing passage. The first difficulty is the exact reference. W., Erfurdt, Herm., Seyff., Camp., suppose that these verses contain a prediction of the war of the Epigoni, who ten years later avenged the denial of burial rites to their fathers by the destruction of Thebes. To make this reference more apparent, W. adopts the conjecture of Seyff., *τὰ πράγματ'*, i.e. *which* (lit. *whose affairs*) *dogs have polluted*, and follows Bergk in reading

συνταράσσονται, acc. to a late Schol., αἱ πόλεις ἐπαναστήσονται σοί. Wund., Dind., Mein., Weckl., reject the passage as an interpolation fabricated from 1016-17. Boeckh, Schn., N., Bell., take the passage either as a general statement or as referring to the calamities that are to befall Thebes, without any particular allusion to the war of the Epigoni. Against this particular allusion Boeckh objects with much force as follows: (1) There is no reference in the entire play to any such event, nor to the tradition (cf. Hdt. ix. 27) that the other Argive leaders were denied burial. (2) πόλεις ἐχθραὶ cannot refer to the Argive cities, since they were already in hostility with Thebes. (3) It is absurd to speak of birds—to say nothing of dogs—carrying this “unholy savor” into Peloponnesian cities. The second difficulty is the connection of the passage with the context. The transition between 1077-79 and 1080-86 is abrupt. Schn. seeks to make it less so by taking πάσαι πόλεις in the sense of *the entire state*, and connecting it closely with σοῖς δόμοις; but πάσαι πόλεις cannot be tortured to mean that. To what ἐχθραὶ refers is uncertain. Some supply ταῖς Ἐρινύσι from 1075; others, σοί, meaning Creon; others, with the Schol., τοῖς Θεβαίοις; others, τοῖς θεοῖς. These difficulties led Schütz and Kvičala to place the passage immediately after 1022, where ἐχθραὶ would naturally be taken with θεοί in 1020, i.e. *hateful to the gods*, and the connection is thus much more clear. The third difficulty is in the use of certain expressions. (1) ὄσων σπαράγματα can hardly mean anything else than *the mangled remains of as many (citizens)*. One of the most ingenious solutions of this difficulty is that of Schütz, who proposes to read τὰ σπάργματα and takes καθήγγισαν in the sense of *polluted* (cf. Schol., μετα ἄγους ἐκόμισαν, and Hesych., καθαγίσω· συντελέσω καὶ καθιερώσω, παρὰ δὲ Σοφοκλέα ἐκ τῶν ἐναντιῶν ἐπὶ τοῦ μαινεῖν τέτακται), i.e. *the sacrificial offerings of which dogs have polluted, etc.* (2) ἔστιούχον has been objected to on the ground that πόλιον would not be found in the rel. sent. after πόλεις. This led W. to adopt the conjecture of Wieseler, πύλην, meaning the *ash of the sacrificial hearth*. N. conjectures πόλον, and translates the phrase, *to their own native sphere*, i.e. the sky. But neither is satisfactory. The interpretation given in the notes is a choice of evils, but the preference would be more decided were the passage to be placed in immediate connection with 1022, as indicated above.

1089. ἡσυχώτερον is the Mss. reading for the more common Attic ἡσυχαιότερον. ἡσυχάωτος is found, acc. to some edit., in Plat. *Charm.* 160 a, and ἡσυχώτερον in Bekk. *Anecd.* 98, 19.

1090. ὦν is Brunck's emendation for ἦ of the Mss. Those who retain ἦ connect νοῦν with τῶν φρενῶν in the sense of *the spirit of his mind* (like γνῶμη φρενῶν, O. T. 524, Lat. mens animi). But the position of the words is against this. N. defends ἦ, and thinks the sent. is a combination of two constns., viz., ἀμείνω φρενῶν τῶν νῦν φέρει and ἀμείνω ἦ δὲ νῦν φέρει.

1096. εἰκαθεῖν. Mss. εἰκάθειν. Editt. have generally followed Elmsley in holding this and similar forms to be second aorists. But Curtius, *Verbum* II, p. 346, decides in favor of the traditional accentuation, and shows that θ does not belong exclusively to any tense stem.



1096 f. No satisfactory reading for these verses has yet been found. W.'s view seems wholly untenable. His const. is *πέρα ἐν δεινῷ (ἔστιν) ἀντιστάνα θυμὸν (subj.) πατάξει ἄτη*, i.e. it is a still more terrible thing for the soul that resists to throb with calamity (*πατάξει* taken absolutely (as in Eng. we say "to palpitate with fear"), and *ἄτη* as dat. of instrument). *πέρα* for *πάρα* finds favor also with Bl., N., who take the thought to be "to yield is hard, but to resist is still more terrible." N. compares such phrases as *δεινὸν καὶ πέρα δεινοῦ* (Dem. 45, 73), *πέπονθα δεινὰ πλείωτα καὶ δεινῶν πέρα* (Greg. Naz. II. p. 178), and proposes to read *ἄτη παλαίσει δεινὰ καὶ δεινῶν πέρα*. From 1099 it is evident that Creon is already casting about how to find his way out of his trouble; and in this frame of mind he is not so likely to consider what is more or less terrible as to seek for the best reason for yielding, which is, that he is ruined if he does not yield. *ἄτη* is difficult to understand. By reading *ἄτη* (nom.), and making *θυμὸν* obj., the sense would be, *but calamity is at the door to smite my soul resisting*. Cf. Ar. Ran. 54, *πόθος τὴν καρδίαν ἐπάταξε*.

1098. *λαβεῖν*, or *λακεῖν* in L, but most edit. take this to be dittography of *λακεῖν*, 1094, and read *Κρέον*, found in inferior Mss.

1105. W. has rejected the reading of his first edit. *καρδίας δ' ἐξίσταμαι* for *καρδία' ἐπιστάμαι* after L, which is difficult to defend, and is now generally abandoned. The Schol. explains by *μόγις μεθίσταμαι τῆς προτέρας γνώμης*.

1108. L reads *ἔρ'* or *ἔρ'*, with doubtful breathing; A has *οἔρ'*; most of the later Mss. have *ἔρ'*. The second *ἔρ'* of the text is found first in Triclinius. W. makes *οἱ τ' ὀπάονες* the subj. of *στείχουεν ἄν*, supplied from *στείχομαι ἄν*.

1111. L has *δόξαι τῆδ' ἐπιστρέφην*. The Schol. explains by *δοκίσει μεταστρέφην*. *μεταστρέφειν* is the regular compound for *change about*. *δόξαι* would make the verse unmetrical.

1115. W. and N. change the order of the words in order to make the metrical correspondence more exact in the strophe and antistrophe. But in logaoedic verse an irrational long is admissible in the unaccented syllable.

1119. The Mss. have *Ἰταλίαν*. The Schol., *διὰ τὸ πολυήμελον τῆς χώρας*, also points to this. So read most edit. But W., N., Bell., prefer *Ἰκαρίαν* for the reason that it is highly improbable that Soph. should here mention remote Italy and omit all reference to the original home of the Attic cult of Dionysus. Copyists might easily mistake the well-known *Ἰταλία* for this to them unknown Attic deme.

1121 f. W. reads *ὁ Βακχεύ, Βακχῶν ματρόπολιν*, with the Mss. and most edit. But *ὁ* in some of the Mss. is written above *Βακχεύ*. *ὁ* was rejected by Herm., and *ὁ* before *ματρόπολιν* was added by Musgrave so as to make the metre correspond exactly with that of the corresponding verse of the antistrophe.

1123 f. The Mss. have *ναίων παρ' ὕγρον . . . βέθρον*. Dind. emends to *ναυετῶν*. *ὕγρων* is the reading of Triclinius. *βέθρων* is the emendation of

Herm. These changes have been adopted by most recent edit. Camp., however, follows the *Mss.*

1129. The *Mss.* have *νύμφαι στίχοισι*, which has been transposed *metri gratia* by Bl. and W. But even then the metre does not exactly agree with the corresponding verse of the strophe (*στίχοισι* = *γίνος κλυ*). Keeping the same order as that of the *Mss.*, Dind. proposed *νύμφαι στίχοισι*, which has been adopted by Schmidt in his metrical scheme. But the authority for *στίχοισι* is only a gloss of Hesychius, who freq. interchanges *ει* and *ι*. Mein. proposed to read *κλειτών* for *κλυτών* in the strophe. Rauchenstein, *Rhein. Mus. N. F.* xxvi. 116, proposes *Κωρύκιον | νύμφαι νέμουσι*. The *Mss.* reading has been retained in this edit., and the irrational long syllable admitted in the metrical scheme.

1143. *Παρνασίαν*: Dind. for *Παρνησίαν*. Cf. *Παρνασοῦ*, *O. T.* 475; *Παρνάσιος*, Aesch. *Choeph.* 952.

1146. In W.'s reading, *πῦρ πνιόντων* of the *Mss.* has been changed to *πύρκων*, a word not found in Soph., and the order of *χοραγὴ διστρων* has been reversed. *πνιόντων* of the text was first suggested by Brunck. So we have in Aesch. *Choeph.* 622, *πνιόνθ'* (acc. to Heath's emendation), and the Aldine edit. read *καταπνιέει* in *Agam.* 105.

1150. *προφάνθ' ἀναξ* is Bergk's emendation of *προφάνθι Ναξίαις*, where *-αις* may have arisen in the *Mss.* from an emendation of *θίασι*. Boeckh, Dind., Camp., retain the *Mss.* reading or change to *προφάνθ' ὃ Ναξίαις*, and insert *ἀνά* before *πόλις* in 1141, so as to make the metre of the corresponding verses agree. W. suggests to keep the *Mss.* reading, and to change *πάνδαμος* to *παλαιδάμος*, 1141.

1156. Mein. and N. think the text corrupt, and deny the correctness of the interpretation given in the notes. Mein. calls attention to the unpleasant frequency of the syllable *αν*, and would prefer *ὅποιον ἂν τιν' ἀνθρώπου βλον*.

1160. Bl. prefers *ἔφεστώτων* to *καθεστώτων*, with which N. agrees.

1166. *προδῶσιν ἄνδρες*, *οὐ κτί.* is taken from Athenaeus (see *infra*) for *προδῶσιν*, *ἄνδρος οὐ κτί.* of the older *Mss.* W. is inclined to favor the conjecture of Bl., *προδῶ τις, ἄνδρες* (voc.).

1167. This verse is omitted in the *Mss.*, and was added by Turnebus from Athenaeus vii. 280. The Schol. seems to have read it. N. proposes *οὔτι φήμ' ἐγὼ ζῆν*, or *οὐ τίθημ' ἐγὼ ζῶν*. Schmidt proposes *τὰς γὰρ ἦδονάς στὰν προδῶς, ἐν ζῶντι σ' οὐ τίθημ' ἐγὼ*, or, if 1167 is included as genuine, *τὰς γὰρ ἦδονάς | ὅς ἂν προδῶ, τοιοῦτον οὐ τίθημ' ἐγὼ | ἐν ζῶσιν, ἀλλ' ἐμφύχον ἠγοῦμαι νεκρόν*.

1168. L reads *πλουτεὶ καὶ ζῆ*. This is defended by Camp. as being an instance of the pres. indic. to state a supposition. But the impv. seems more forcible. The statement is a general one.

1175. *αὐτόχειρ* is in the view of many critics an unsatisfactory reading. Mein. conjectured *ἀρτίχειρ* = *slain just now by a bloody hand*, or (Lehrs) *struck by a mighty hand*. Keck proposes *αὐτόπαις*. Jacob regards 1176-77 as an interpolation.

1179. βουλεύειν has been suspected as a false reading. Weckl. *Soph. Emend.* proposes συμβάλλειν.

1182. Brunck reads περὶ for πάρα, and is followed by Dind. *Poet. Scen.* and N.

1184 f. Παλλίδος ἐγγράτων προσήγορος is suspected by many editt. W. cannot find another instance of προσήγορος used as a subst. But κατηγορος and συνήγορος are formed and used in precisely the same way. Παλλίδος βρέτας, or σέβας, has been conjectured.

1196. ἀλήθει' is Neue's emendation of the Mss. ἡ ἀλήθει'.

1200. The Mss. κατασχέθειν. Elmsley writes κατασχεθεῖν. See on 1096.

1206. μολάν: L has αθ written by an ancient corrector over αλ, i.e. μαθόν, which seems preferable.

1209. Schäfer prefers περιβαίνει, Wund. περιπολεῖ, for περιβαίνει.

1214. For σαίνει Keck would read κινεῖ.

1216. Seyff., followed by N., prefers χάσματος for χείματος. Cf. Hesych. χάσμα = στόμα ἢ σχίσμα γῆς.

1219. Some of the best editt. follow Burton's emendation κελουμάτων. Cf. Aesch. *Pers.* 397, ἔπεισαν ἄμην βρύχιον ἐκ κελούματος. Eur. *Iph. Taur.* 1405, ἐπειδας κήπη προσαρούσαντες ἐκ κελούματος.

1225. This verse is suspected by Dind. because of the supposed tautology in δεύτερον λάχος after the more emphatic ἐνῆς φθοράν. Mein. for the same reason writes τέλος for λάχος, Bergk λάχος. But there is no tautology with the explanation adopted in the notes.

1228. Instead of οἶον, L reads ποῖον.

1232. L reads ἀντιπᾶν δλας. ξίφος is written as a gloss in some Mss. Dind. used to read ἀντιπᾶν ξίφος, but in his *Poet. Scen.* reads ἀντιπᾶν ἔπος. Weckl. thinks that in the original codex κολαῶν was written above ξίφος, to explain the expression "to draw the sword from the scabbard," and that this is the origin of δλας.

1238. The reading of the Schol. and of two inferior Mss. is πνοήν. ροήν is found in L, L<sup>2</sup>, and two Vatican Mss. Many recent editt. prefer πνοήν, on the ground that it is a "harder" reading; but others again find πνοήν ἐκβάλλει too "hard."

1241. The Mss. have ἐν, except L<sup>2</sup>, which has εἰν, the Epic form, which is defended by Gerth, Curt. *Stud.* I., and adopted by Camp. ἔν γ' was suggested by Heath, and is now generally accepted. γ' seems to be needed here.

1250. Dind. *Poet. Scen.*, Mein., N., and others reject this verse for these reasons: (1) γνώμης ἀπειρος is a strange expression. (2) ἀμαρτάνειν is blind; the Schol. takes it to refer to the mistake of "bemoaning in public." (3) οὐκ οἶδα κτέ. (1251) is a more fitting reply of the Chorus if 1250 is expunged. (4) By the rejection of this verse the stichomythy of the passage 1244-56 is perfect, the messenger and the Chorus having each respectively two and four verses twice.

1251. L, A, E read ἔμοιδ', which some think to be intended for ἔμοιγ'.

1265. *λάμοι* of the Mss. has been corrected by Turnebus to *ἄμοι*, which is now generally adopted. But W. reads *λά*, on the ground that *ἄμοι* here would be a violation of the principle laid down in the note on 82. He seems not to distinguish between *τῶν ἑμῶν πραγμάτων* and *ἑμοῦ*, i.e. between the use of the pers. pron. and that of the poss. pron. in this const. Cf. *Aj.* 980, *ἄμοι βαρείας ἄρα τῆς ἑμῆς τύχης*.

1281. W. reads *ἐκ κακῶν*, a needless change from the Mss. *ἢ κακῶν*, first made by Canter. Several edit. read *τί δ' ἔστιν*; *ἢ κάκιον αὐτῶν κακῶν ἔτι*;

1289 ff. The Mss. generally read *τί φῆς, ὦ παῖ*; *τίνα λέγεις μοι νῆον λόγον*; Most edit., following Seidler, reject *λόγον* as a false repetition from 1287. Camp. suspects, with good reason, *ὦ παῖ* as a false reading for *αἰαῖ*. It might be added that *παῖ* is nowhere else used by Soph. in addressing a servant or messenger; *ὦ παῖ* in 1087, to which W. refers, is not parallel, the person addressed there being the lad who escorts Tiresias. R. Enger (*Philol.* xii. p. 457) proposes *τί φῆς, ὦ τίν' αὐτῶν λέγεις μοι νῆον*;

1294. This verse, which is given by the Mss. to the messenger, is assigned to the Chorus by Erfurdt and most edit. after him, for the reason that thus an exact correspondence of persons is obtained in the first pair of strophes and antistrophes and the intervening trimeters; i.e. 1294 should be given to the Chorus because 1270 is so given. But such a correspondence fails further on (cf. 1312-16 and 1334-38), and is not necessary here. Besides, this statement seems to come more properly from the messenger, who naturally would say, "see for yourselves, it is as I have told you."

1301. W. follows the Mss., which read (with slight variation in the words *ἢ δ' ἤδε*), *ἢ δ' ἐξέθηκτος ἤδε βωμία περίξ*. This reading is absurd. *ἐξέθηκτος* can only mean *sharply whetted*, and is always used of weapons. *περίξ* is not found elsewhere in Soph., and is difficult to explain. The reading adopted in the text is the conjecture of Arndt. Some prefer Arndt's subsequent change, *πτόσιμος περί ξίφει* for *βωμία περί ξίφει*. Dind. conjectures, after the reading of *Aj.* 899, *νεοσφαγῆς κείναι κρυφαίφ φασγάνφ περιπτυχῆς*, the true reading to be *ἢ δ' ἐξέθηκτφ φασγάνφ περιπτυχῆς*.

1303. W. follows the Mss. in reading *λάχος*, which he understands to mean the cavern or den of the serpent (*σηκὸν ἐς μελαμβραθῆ δράκοντος*, Eur. *Phoen.* 1010), into which Megareus threw himself, and which thus became his *couch*. Most edit. adopt the emendation of Bothe, *λάχος*. Mein. prefers *τέλος*. W. supposes, with Canter, that a verse spoken at this place by Creon has disappeared from the Mss. The only ground for this assumption is that thus we should have six trimeters to correspond to the six after the first pair of strophes. W. proposes for this omitted verse, *ἢ μοι χαλωθεῖσ' ἀθλίον φονῶν τέκουσ*; But 1304 follows immediately upon 1303 without any break or interruption.

1310. Two of the Mss. read *φεῦ φεῦ*, and this seems to be a reading of L written *a recentissima manu* above an erasure. But *φεῦ φεῦ* is unmetrical. Erfurdt read *αἰαῖ*, changed by later critics to *αἰαῖ*.

1317. W. changes ἄμοι μοι of the Mss. to λά μοι to correspond in metre with ἔγον' ἄν of the antistrophe. But the anacrusis may be an irrational long syllable.

1318 f. The metrical agreement between these and the corresponding verses of the antistrophe is not exact. Kolster (*Philol.* 1857, p. 456) proposes ἐγὼ γάρ σ' ἄμοι μέλιος, ἔκτανον = σί τ' αὐτάν, ἄμοι μέλιος, οὐδ' ἔχω.

1323. The Mss. read ὅτι τάχος, as in the text. But this requires that -χος be treated as *syllaba anceps*, and whether this syllable can be so treated depends upon the arrangement of the verse. It is a disputed point whether to arrange these dochmiacs into systems. Westphal and Schmidt favor dochmiac systems. Christ also joins two, sometimes three, dochmii to make one verse. If this is done here, -χος as *syllaba anceps* can be justified only on the ground that it occurs in an emotional passage in which the same word is repeated. This is allowed by Westphal, but not by J. H. H. Schmidt, who everywhere avoids the correspondence ∇ at the end of the first dochmius of the dimeter. In this instance Schmidt avoids the difficulty by adopting the unwarranted conjecture of Schöne, ἀπάγεται μ' ὅτι τάχος. W. and Bell make a monometer here, and thus make τάχος end the verse. By reading τάχιστ' the difficulty would be solved if the arrangement by systems is kept.

1336. The edit. vary between ἐρῶ μὲν (with the most of the Mss.), ἐρῶμαι, ἐρῶμεν (with V), ἐρῶ γε, ἐρῶ γέ.

1340. κατέκτανον is from κατακαίνω, poetic form of κατακτείνω. The Mss. read κατέκτανον, which was corrected by Herm. to κάκτανον, after Vat. 57, and is supported by Hom. *Il.* vi. 164, κάκτανε. This form gives a more exact metrical correspondence than κατέκτανον, and may well stand as a Homeric reminiscence. It is adopted by Camp. N. reads ἔκτανον.

1341. There is no good reason for changing αὐτάν of the Mss. to αὖ τάνδ', as W. and many other edit. have done after Seidler.

1342 ff. The best Mss. read ὅσα πρὸς πρότερον (πότερον, A) παῖ (πῆ) καὶ θῶ πάντα γάρ. This is impossible metrically, and the sense of πᾶ καὶ θῶ is hard to understand. W. adopts Musgrave's emendation πῆ κλιθῶ, and rejects ὅσα, but this does not agree with the corresponding verses of the strophe, where the reading is not in dispute. To get any metrical agreement, the alternative is either to drop πάντα γάρ or to reject πᾶ καὶ θῶ (or πῆ κλιθῶ). Camp. prefers to do the latter, for the reason that πάντα γάρ seems to have the better Mss. authority, and that the asyndeton in πῆ κλιθῶ, λέχρια τῶν χειρῶν is harsh.

1345. The common reading is τὰ δ', which many edit. connect with τῶν χειρῶν, as though there were an antithesis between what was at hand and what was impending, making τὰ ἐπὶ κρατὶ refer to a fate that hangs over him.

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